LA KORRIGANE

A

Mr Vaucorbeil

Directeur

de

L'Académie Nationale de Musique.

Ch. M. Widor

François Coppée - Louis Mérante.

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ACADÉMIE NATIONALE DE MUSIQUE

BALLET FANTASTIQUE
En deux actes

LA KORRIGANE

De MM. François COPPÉE et Louis MÉRANTE

MUSIQUE DE

CH.-M. WIDOR

PERSONNAGES

YVONNETTE, servante d'auberge et Korrigane	Mlles MAURI
UNE MENDIANTE, reine des Korrigans	SANLAVILLE
JANIK, petit mendiant	OTTOLINI
LILEZ, joueur de biniou	MM. L. MÉRANTE
PASCOU, (le bossu)	AJAS
LOÏC, aubergiste	CORNET
M. LE BRIGADIER DE LA MARÉCHAUSSÉE et sa femme	M. PLUQUE / Mme LAURENT
M. LE BAILLI et Mme LA BAILLIVE	M. PORCHERON / Mme WAL
UN MARCHAND DE CHAPELETS	M. PONÇOT

Korrigans, Fées Korriganes, Phalènes, Farfadets, Paysans, Paysannes, Soldats et Mendiantes.

1er Acte, Décor de M. LAVASTRE Jeune. — *Place de village en Bretagne*
2e acte, Décor de MM. RUBÉ et CHAPRON — *La Lande des Korrigans*
Costumes de M. Eugène LACOSTE

L'action se passe au XVIIme siècle

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HEUGEL & FILS, Éditeurs pour la France et l'Étranger
Droits de reproduction, de traduction et de représentation réservés pour tous pays

LA KORRIGANE

BALLET FANTASTIQUE EN DEUX ACTES

Acte Premier

Le "Bal" Danse Bretonne

Mlles Stilb 2e, Bourgoin, Jourdain, Girard, Méquignon 1re, Salle, Sacré, Pamélar, Leroy, Rat, Chabot, Vendoni, Stilb 1re, Fléchelle, Martin, Pamelar 2e, Anat, Marchisio 1re, Poulain, Carpentier.

MM. Leroy, Marius, Staderini, Gamforin, Baptiste, Perrot, Berger, Galland, Elisée, Lefèvre, Meunier, Chenat, Vandris, Wagner, Ribert, Friant, Barbier, Gabiot, Dieul, Vazquez (père)

Ronde des Korrigans

Ballabile

KORRIGANS

MM. Ladam, Keller, Perrot 2e, Régnier, Ayral, Laurent 2, Rockenpeach, Recule, Laurent, Boos.

KORRIGANES

Mlles Darde, Monté, Hatrel, Régnier 1re, Guerra, Gladieu, Bracq, Vangœten 2e, Régnier 2e, Mante.

FÉES KORRIGANES

Mlles Blanc, Marchisio 2e, Franck, Corzoli, Monnier, Évanoff, Laurent, Désirée, Violat, Hayet, Rossy, Lobstein.

La Fête du Pardon

Grand Divertissement

LA LUTTE AU BATON

MM. L. Mérante, Rémond, Lecerf, Stilb 1re, Marius, Stadérini, Leroy, Baptiste, Perrot, Gamforin, Galland, Lefèvre, Berger, Élisée, Gabiot, Bussy, Friant, Vazquez (père).

Mlles Mercédès, Bernay, Hirsch, Biot 2e, Ottollini 1re, Gallay.

Mlles Stilb 2e, Bourgouin, Jourdain, Girard, Méquignon 1re, Salle, Sacré, Leroy, Pamélar 1re, Chabot, Rat, Vendoni.

LE PRIX DU BOUQUET

LUTTE DES SAUTEURS

MM. Vazquez, Lecerf, Ajas.

LA SABOTIÈRE

Mlle Mauri,

Mlles Mérante, Fatou,

Larieu, Mercédès, Bernay, Jousset, Hirsch, Biot 2e, Ottolini 1re, Gallay.

ADAGIO

Mlle Mauri, MM. L. Mérante, Vàsquez. — Sujets et corps de Ballet.

LA CONTREDANSE BRETONNE

Mlles Mercédès, Ottolini 1re, Bernay, Hirsch, Jousset, Biot 2e, Larieu, Gallay.

LA LUTTE DES DANSEUSES

La Valseuse. — Mlle Merante.

La Gavotte. — Mlle Fatou.

La Gigue Bretonne. — Mlle Mauri.

Marche et Presto. — Sujets et corps de Ballet.

Rentrées de Mlle Mauri.

Acte Deuxième

LA LANDE DES KORRIGANS

INTRODUCTION : VOIX MYSTÉRIEUSES

Deux Phalènes : Mlles Righetti et Piron

PHALÈNES

Mlles Bourgoin, Jourdain, Moris, Kahn, François, Vuthier, Gaudin, Grandjean 1re, Leppich 2e, Leppich 1re, Prince 1re, Méquignon 2e, Prince 2e, Sonendal, Desprez, Assailly,

FARFADETS

Mlles Stilb 2e, Girard, Méquignon 1re, Salle, Sacré, Pamélar 1re, Rat, Leroy, Chabot, Vendoni, Martin, Marchisio 1re, Leriche, Vignon, Tremblay, Carpentier.

LA VALSE FANTASTIQUE

Mlle Mauri, M. Ajas.

Mlles Bernay, Hirsch, Adriana, Bussy, Biot 2e, Grangé, Keller, Lecerf.

Mlles Stilb 2e, Bourgoin, Jourdain, Girard, Moris Méquignon, Salle, Sacré, Kahn, Pamélar 1re, François, Vuthier, Gaudin, Granjean, Leroy, Rat, Chabot, Vendoni, Leppich 2e, Leppich 1re, Prince 1re, Méquignon 2e, Prince 2e, Martin, Marchisio 1re, Leriche, Vignon, Mayer, Tremblay, Sonendal, Desprez, Assailly.

Galop Infernal

SUJETS - CORPS DE BALLET

L'ÉPREUVE, Valse lente

Mlle Mauri, M. L. Mérante.

Mlles Bernay, Hirsch, Adriana, Bussy, Biot 2, Grangé, Keller, Lecerf.

TABLEAU FINAL :

SCÈNE DU CHAPELET — PROCESSION

PARIS
IMPRIMERIE A. CHAIX ET Cie
Rue Bergère, 20

22808-0

TABLE THÉMATIQUE DES MORCEAUX

de

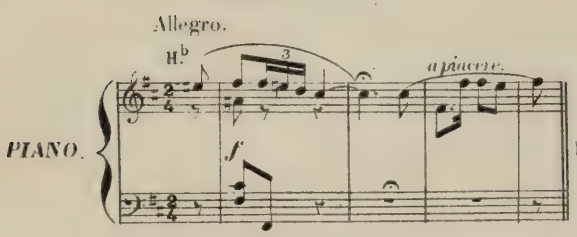
LA KORRIGANE

Ballet fantastique de MM. F. COPPÉE et L. MÉRANTE.

MUSIQUE DE

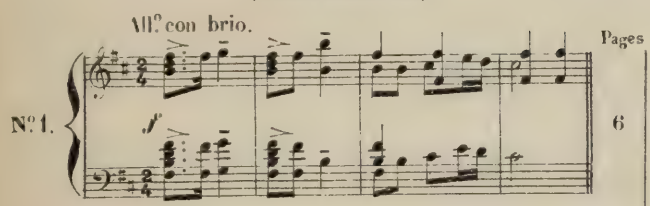
CH. M. WIDOR.

INTRODUCTION.

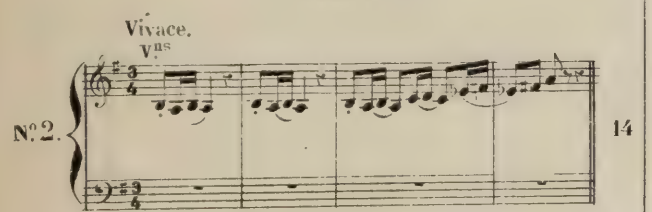


1.er ACTE.

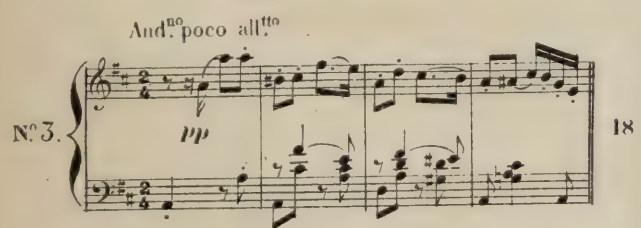
LE BAL.
(DANSE BRETONNE)



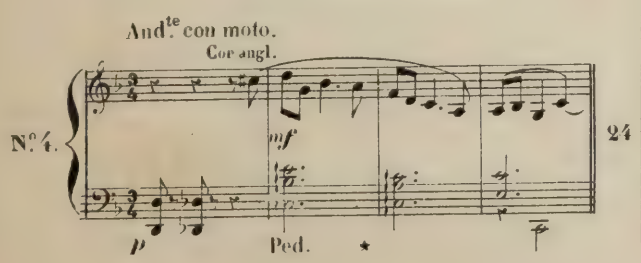
ENTRÉE DE PASKOU.



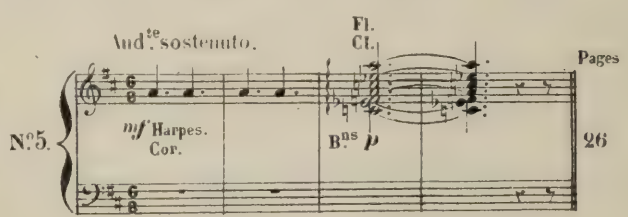
ENTRÉE D'YVONETTE.



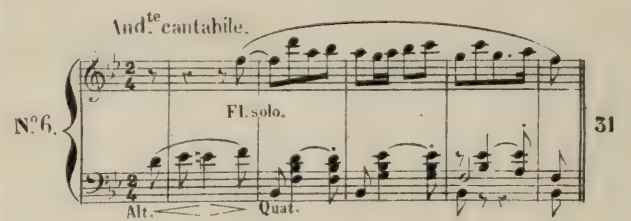
DÉCLARATION DE PASKOU.



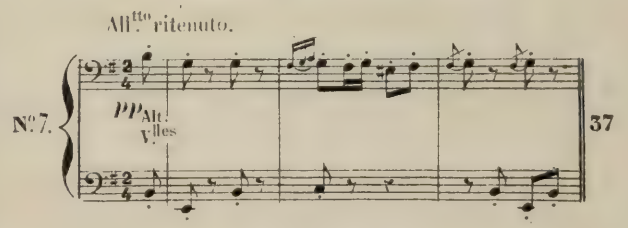
LE PREMIER COUP DE VÊPRES.



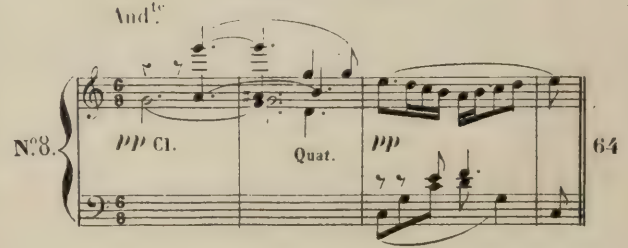
LILEZ ET YVONETTE.



RONDE DES KORRIGANS (à 4 mains)



SORTIE DES VÊPRES.



LA FÊTE DU PARDON.
(LA LUTTE AU BATON)

Tempo giusto.

Pages

N° 9. *f* 67

LE PRIX DU BOUQUET.
(LUTTE DES SAUTEURS)

Tempo di marcia.

Cl.

N° 10. B° *mf* 72

LA SABOTIÈRE.

Tempo di Valsa.

N° 11. H^b Cl. *p* Cors. B^us 75

ADAGIO.

Lento.

N° 12. Fl. *p* B^us Cl. *p* 80

LA CONTREDANSE BRETONNE.

All° giocoso.

N° 13. *p* *legg.* 84

LA LUTTE DES DANSEUSES.
LA VALSEUSE

All° con spirito.

V^us

Pages

N° 14. *p* 86

LA GAVOTTE.

Allegretto.

Fl.

N° 15. H^b *p* 88

LA GIGUE BRETONNE.

Presto.

Cl.

N° 16. Fl. *f* 91

PRESTO.

All° con fuoco.

N° 17. *p* Quat. 94

FINAL.
(LE RENDEZ-VOUS)

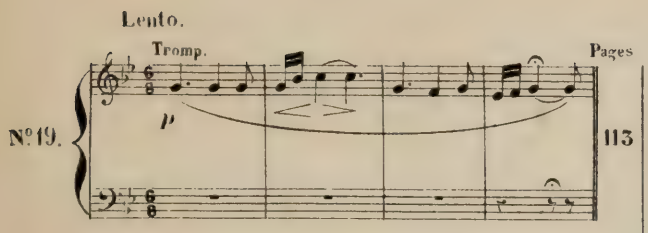
Mod^to quasi and^te

H^b

N° 18. *p* 104

LA LANDE DES KORRIGANS.

LES VOIX MYSTÈRIEUSES.



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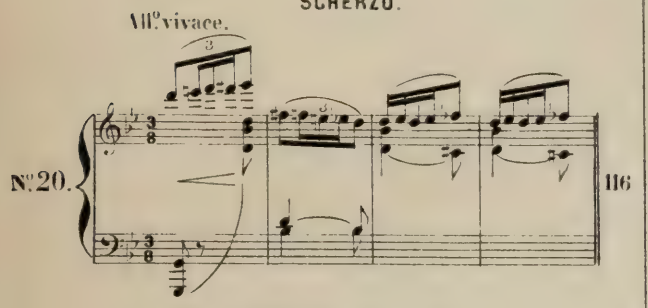
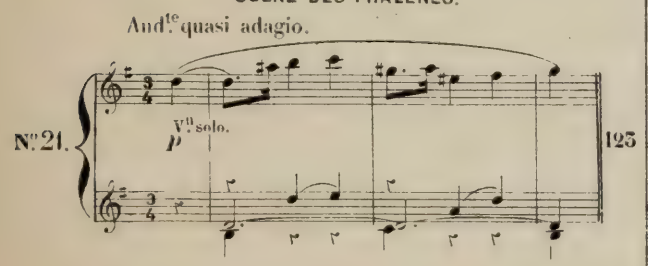


SCÈNE DES PHALÈNES.



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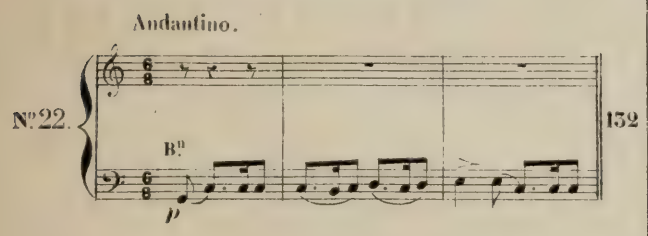
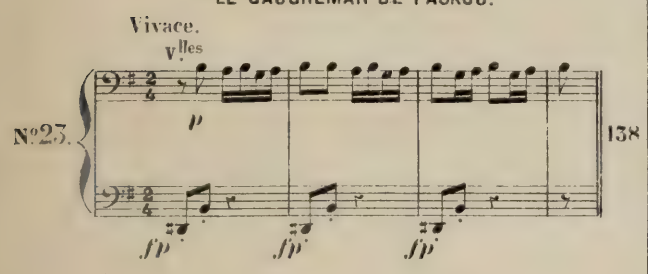
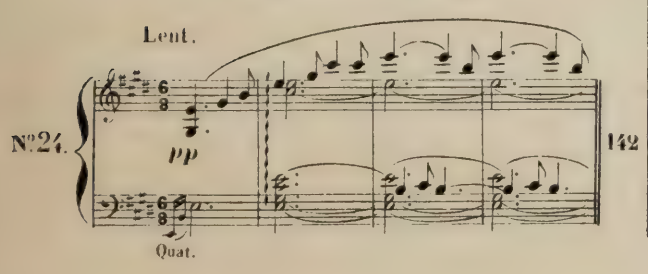


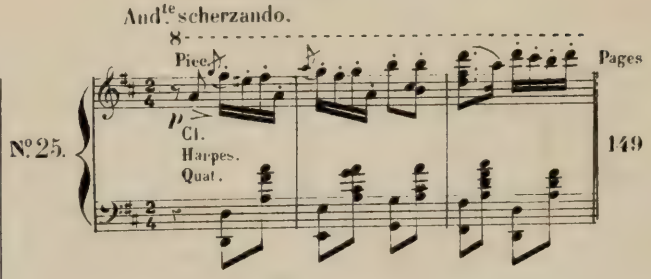
LE CAUCHEMAR DE PASKOU.



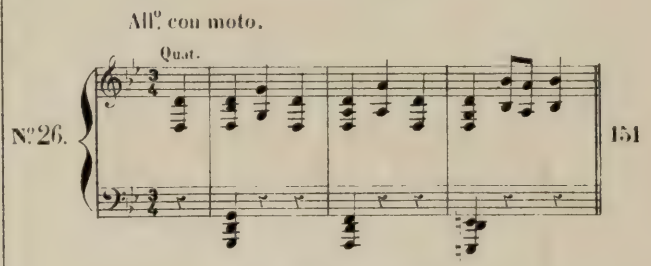
LES FÉES KORRIGANES.



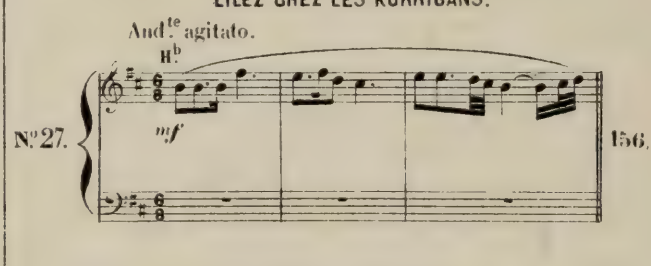
LA REVANCHE D'YVONETTE.



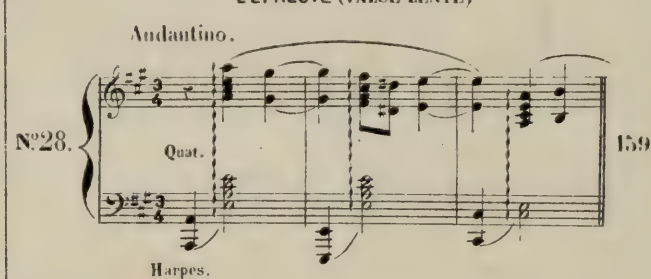
VALSE ET GALOP FANTASTIQUES.



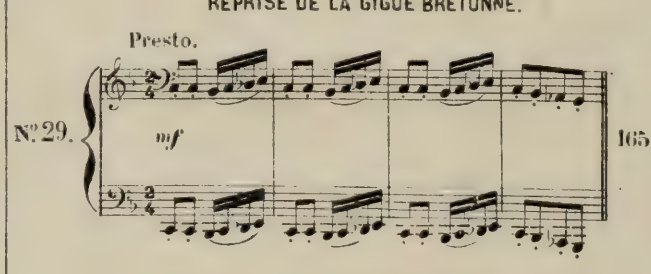
LILEZ CHEZ LES KORRIGANS.



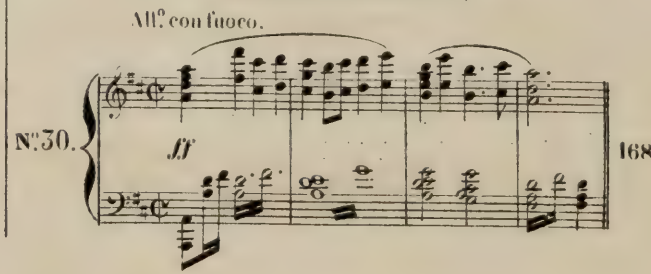
L'ÉPREUVE (VALSE LENTE)



REPRISE DE LA GIGUE BRETONNE.



LE CHAPELET (PROCESSION)



LA KORRIGANE

BALLET
de MM.
FRANÇOIS COPPÉE
et
L. MÉRANTE

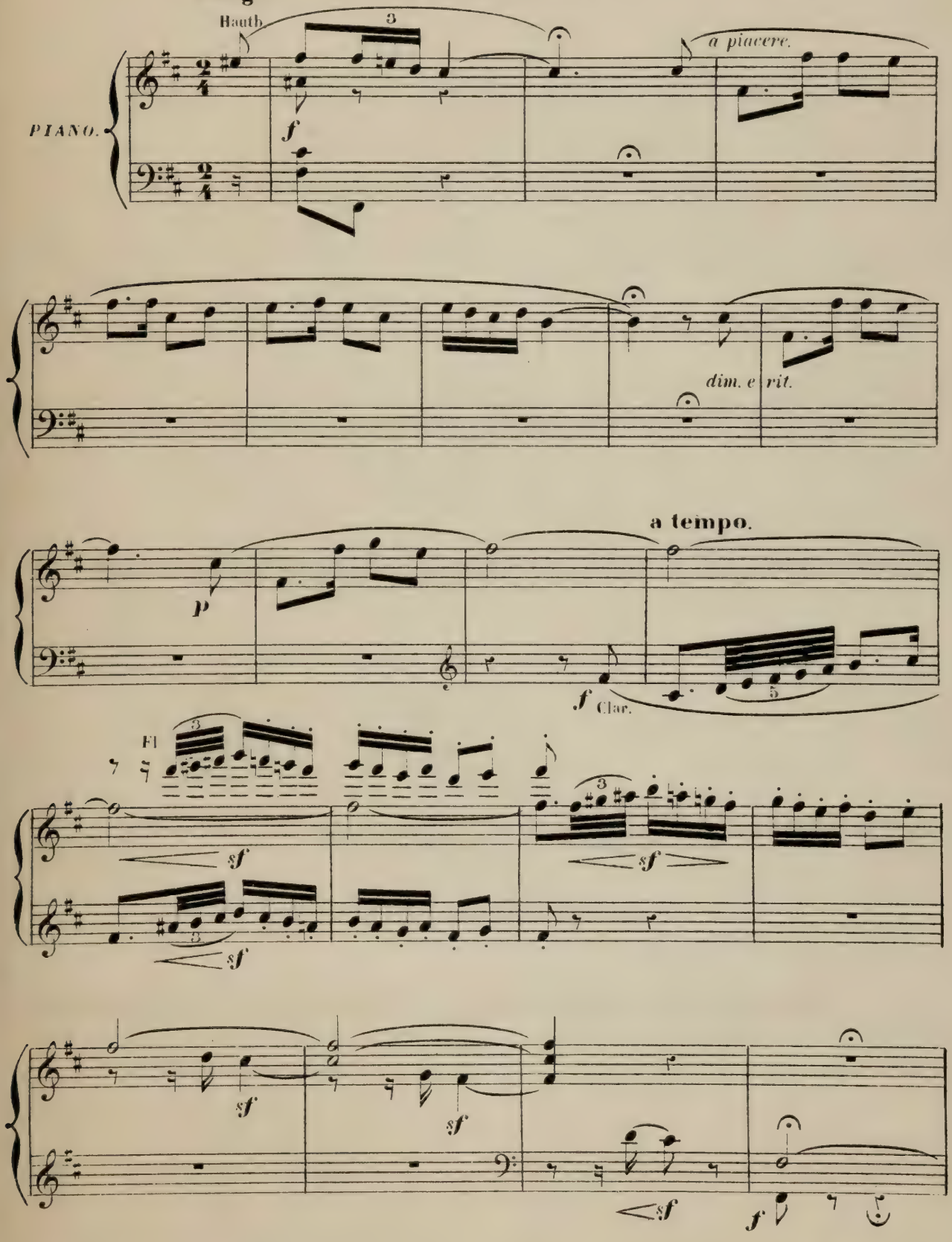
1er ACTE.

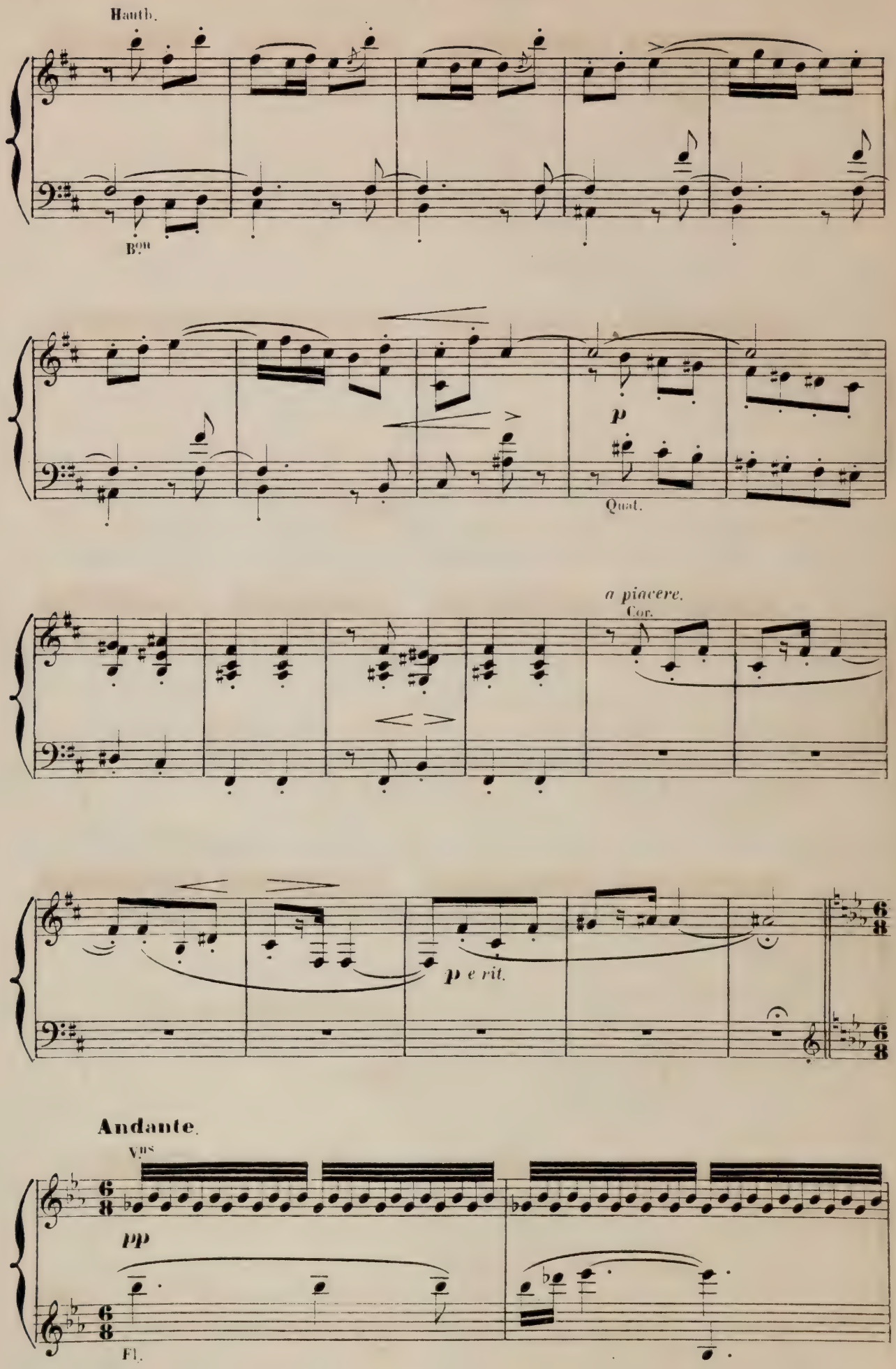
La scène se passe en Bretagne, au XVIIe Siècle
La place d'un village.

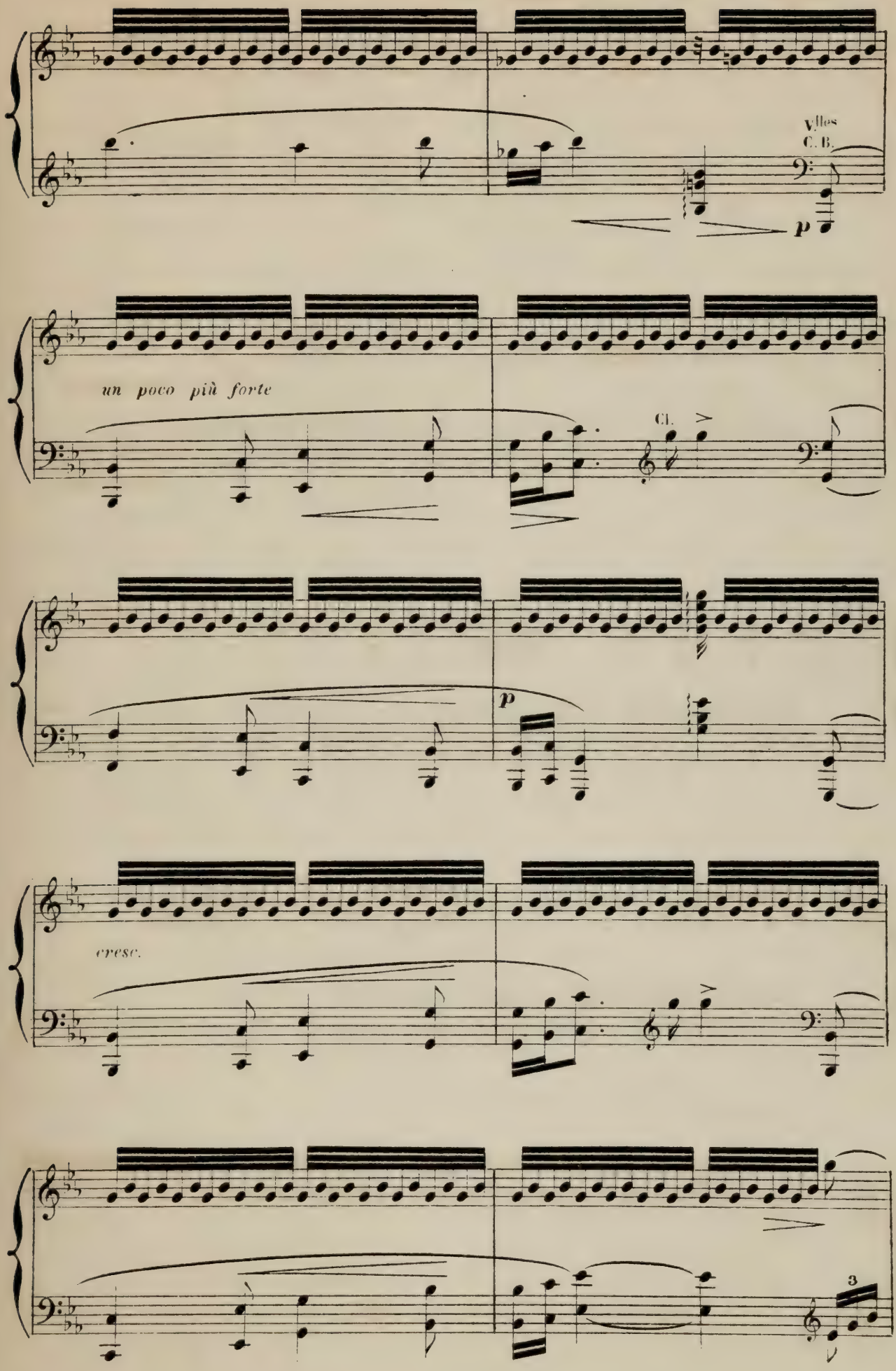
Musique
de
CH. M. WIDOR
Réduction
POUR PIANO

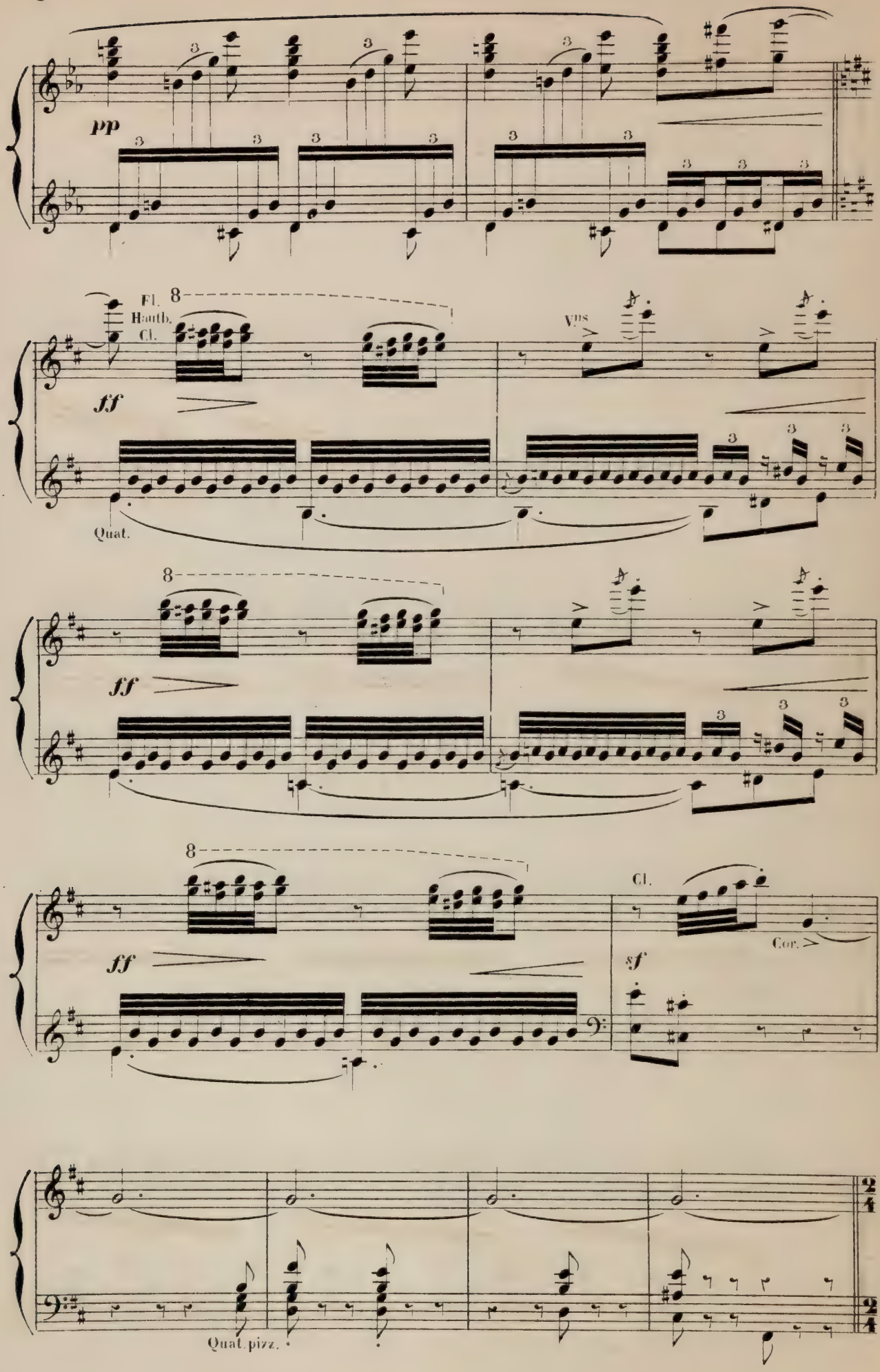
A droite, un vieux puits, avec un pittoresque ornement de fer forgé. A gauche, au 1er plan, un cabaret et des tables; au 2d plan, l'église (gothique rayonnant;) elle est flanquée d'une petite tourelle, ornée d'un cadran.
Au fond, la rue du village, et, tout à fait dans le lointain, des falaises et la mer.

Allegro. **INTRODUCTION**




Hauth.
Bons
p
Quat.
a piacere.
Cor.
p e rit.
Andante.
Vns
pp
Fl.


Vlles
C. B.
p
un poco più forte
Cl.
p
cresc.
3


pp
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ff
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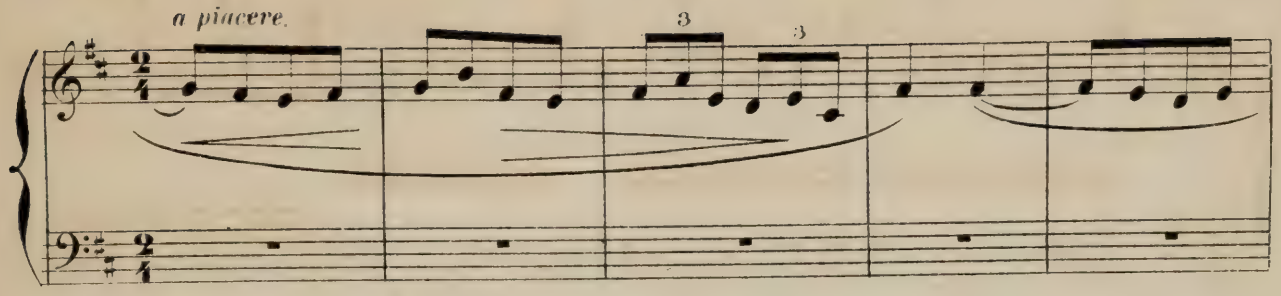
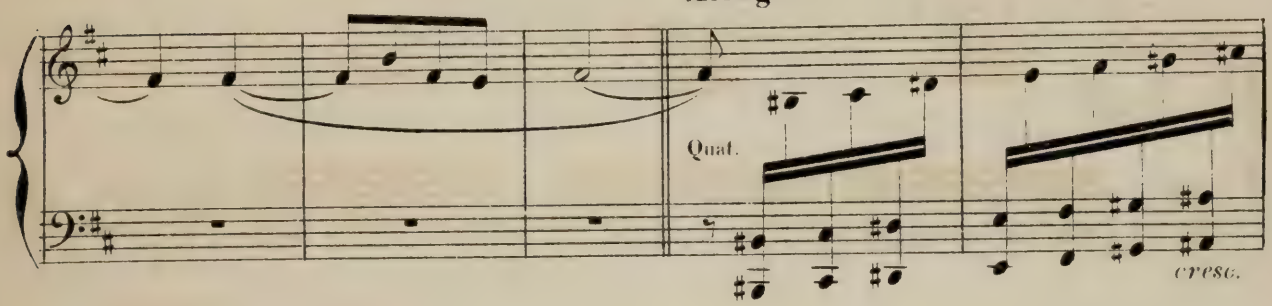
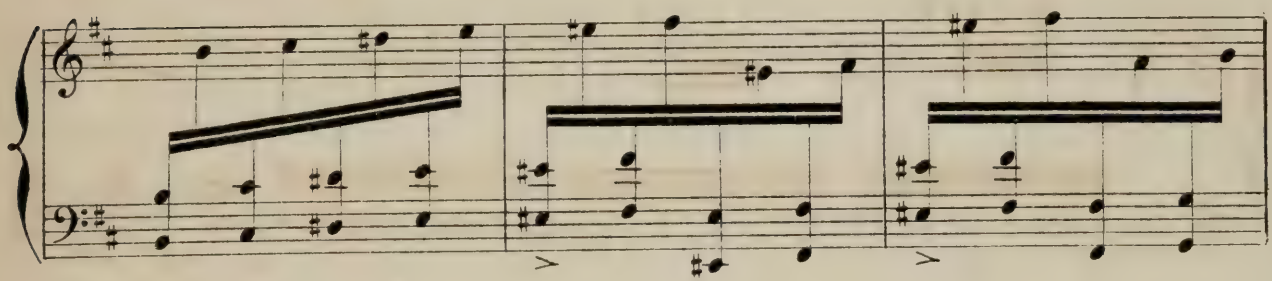
sf
Quat. pizz.

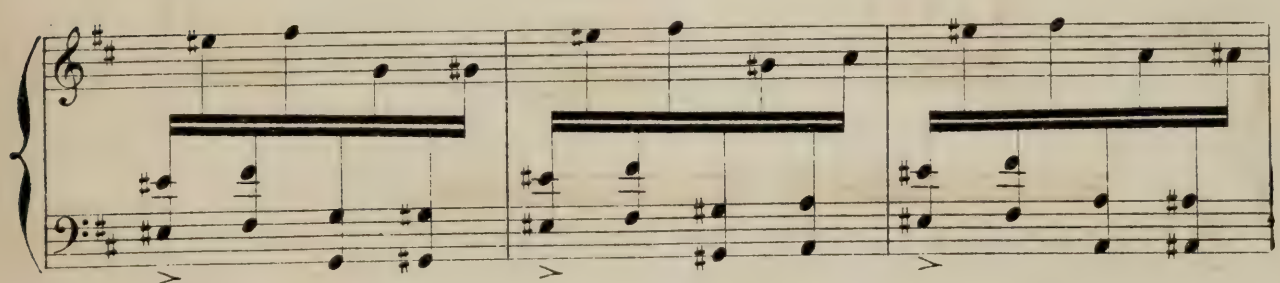


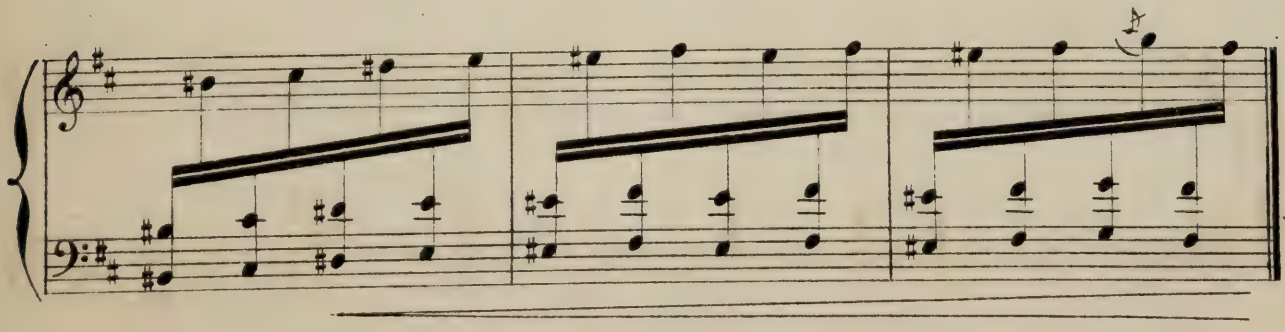
Allegro.





(LEVER DU RIDEAU)

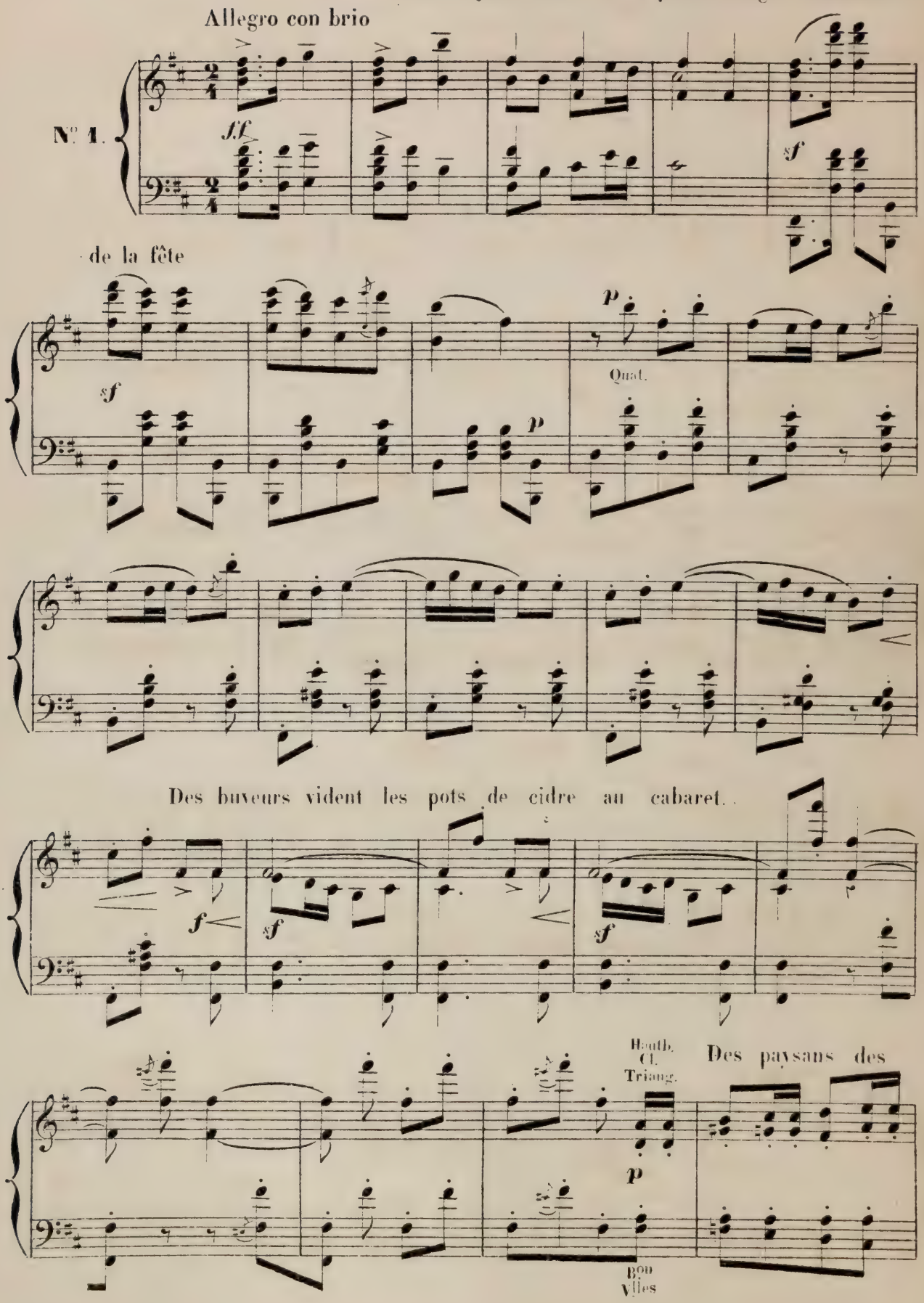




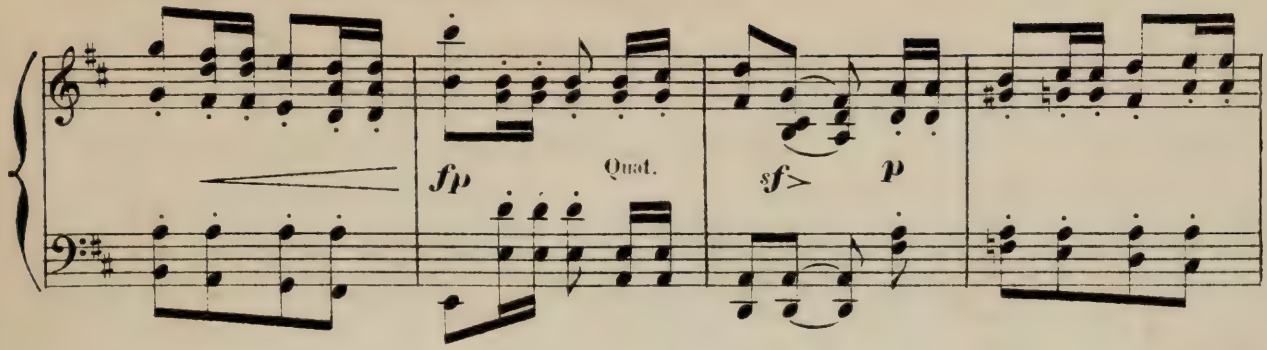
LE "BAL".

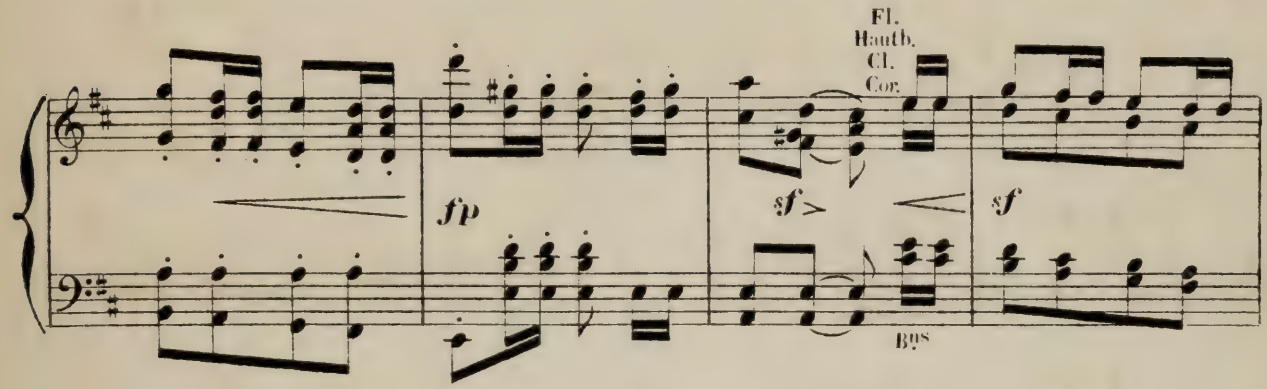
DANSE BRETONNE.

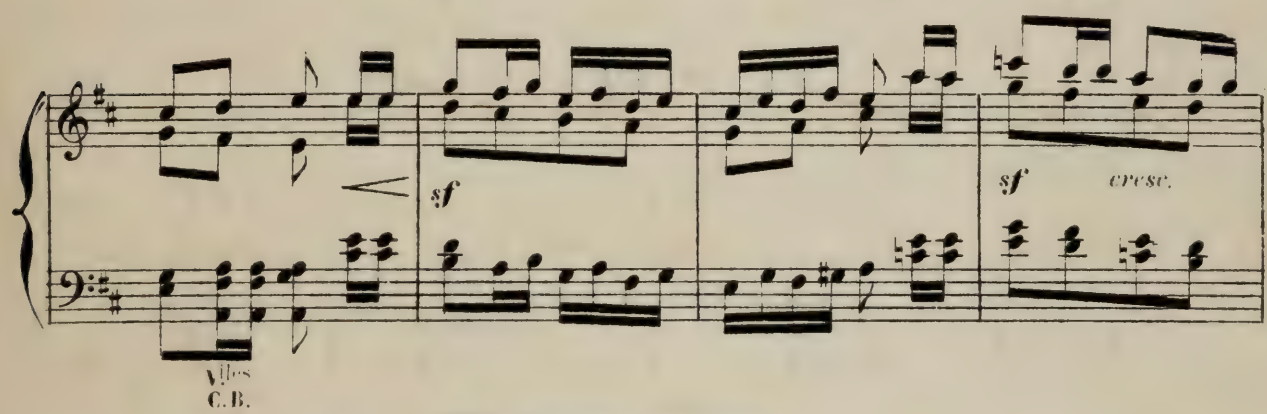
C'est le jour du Pardon et partout règne l'animation

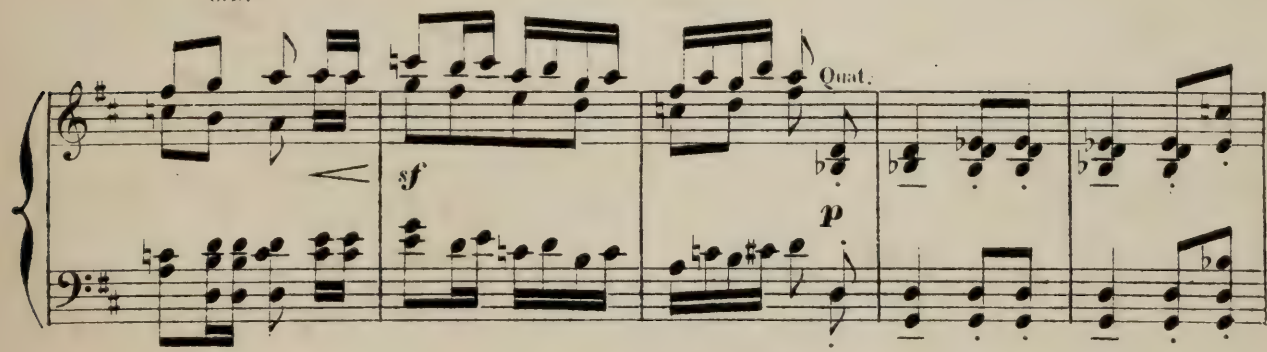


villages voisins arrivent en foule.

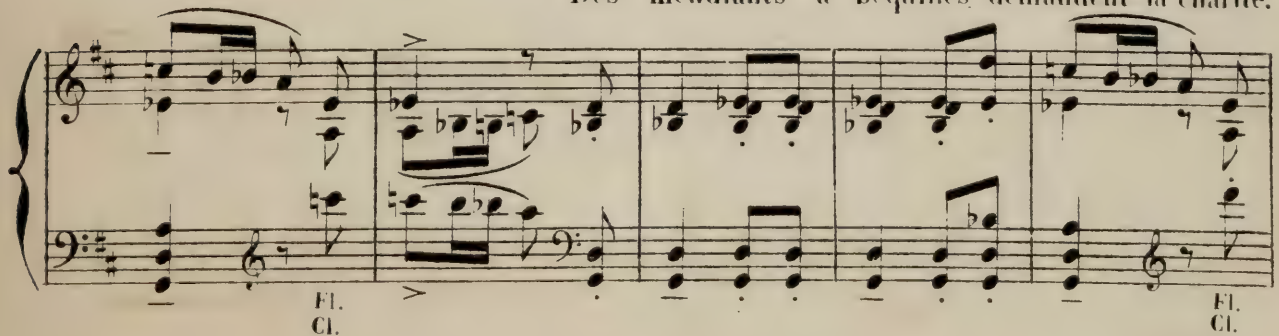


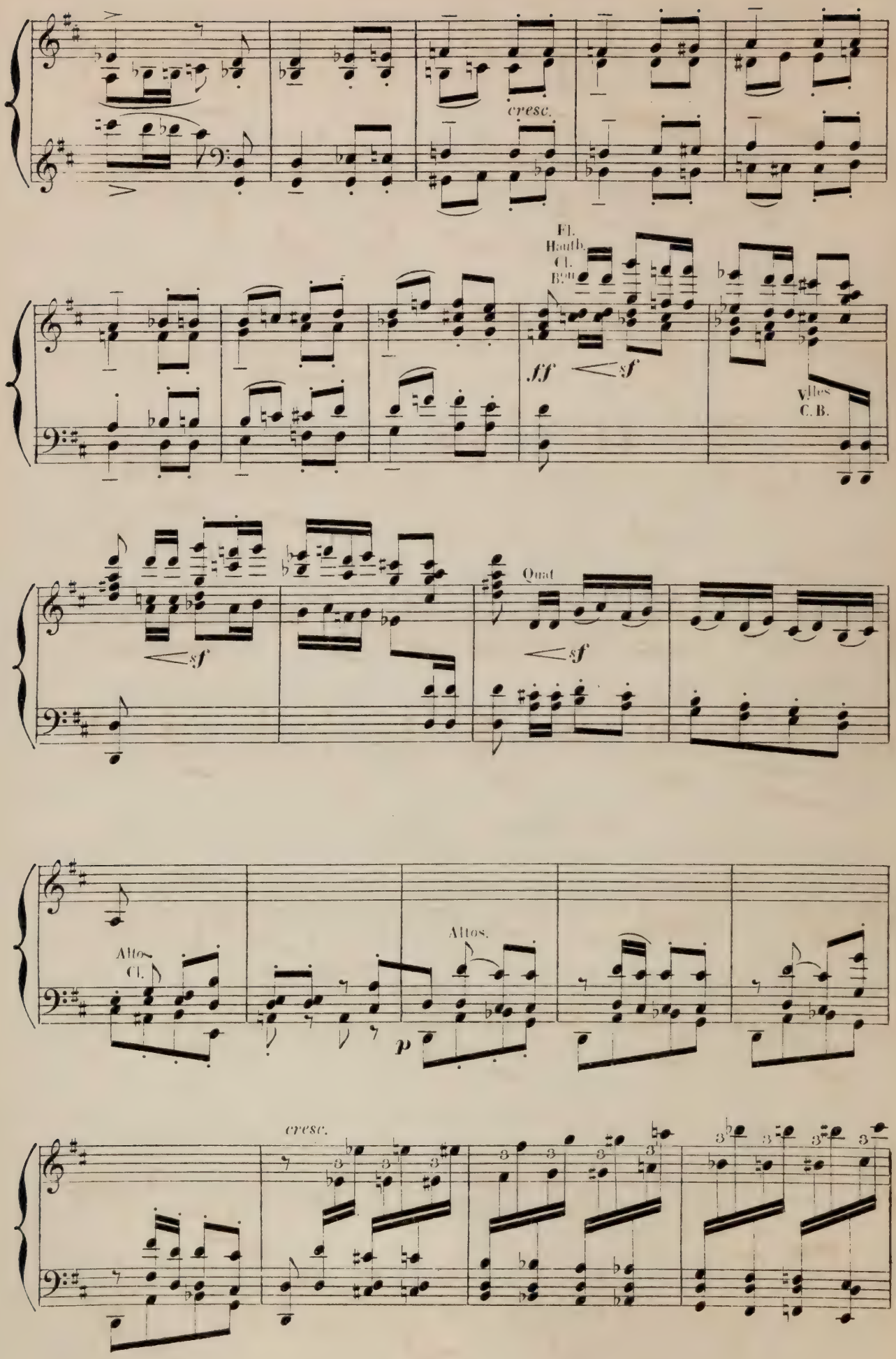






Des mendiants à béquilles demandent la charité.




cresc.
Fl.
Hautb.
Cl.
Bon
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C. B.
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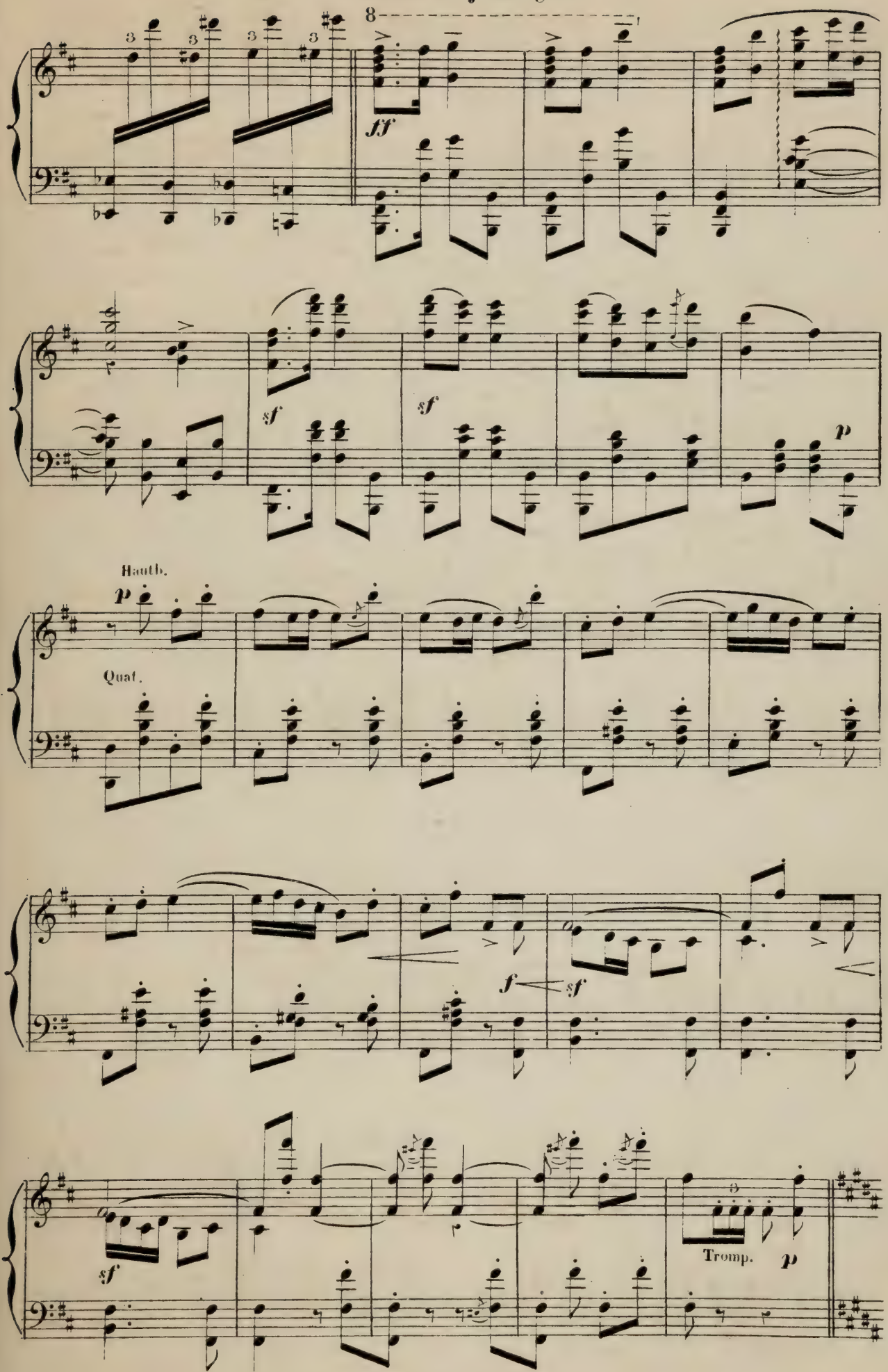
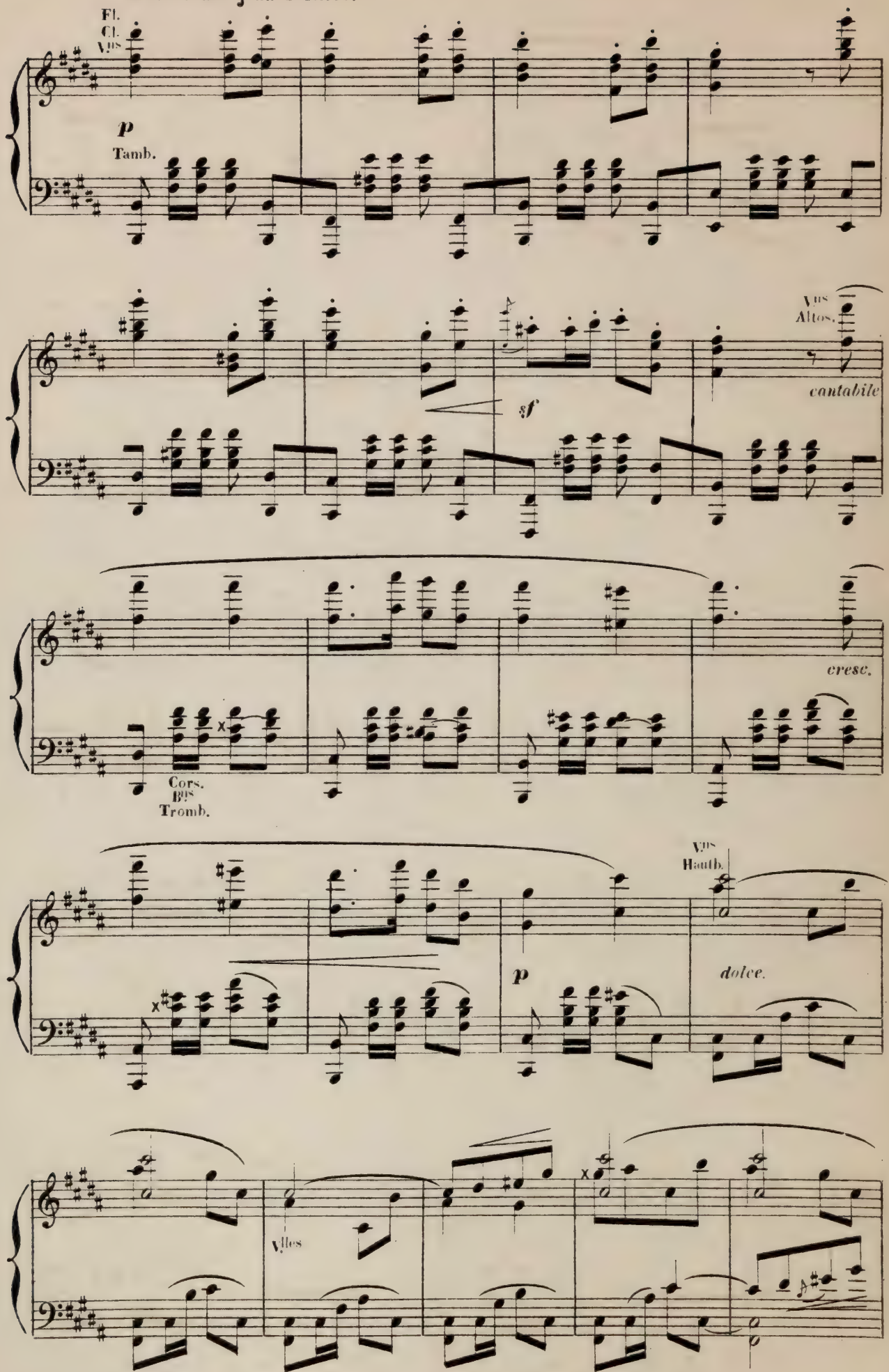
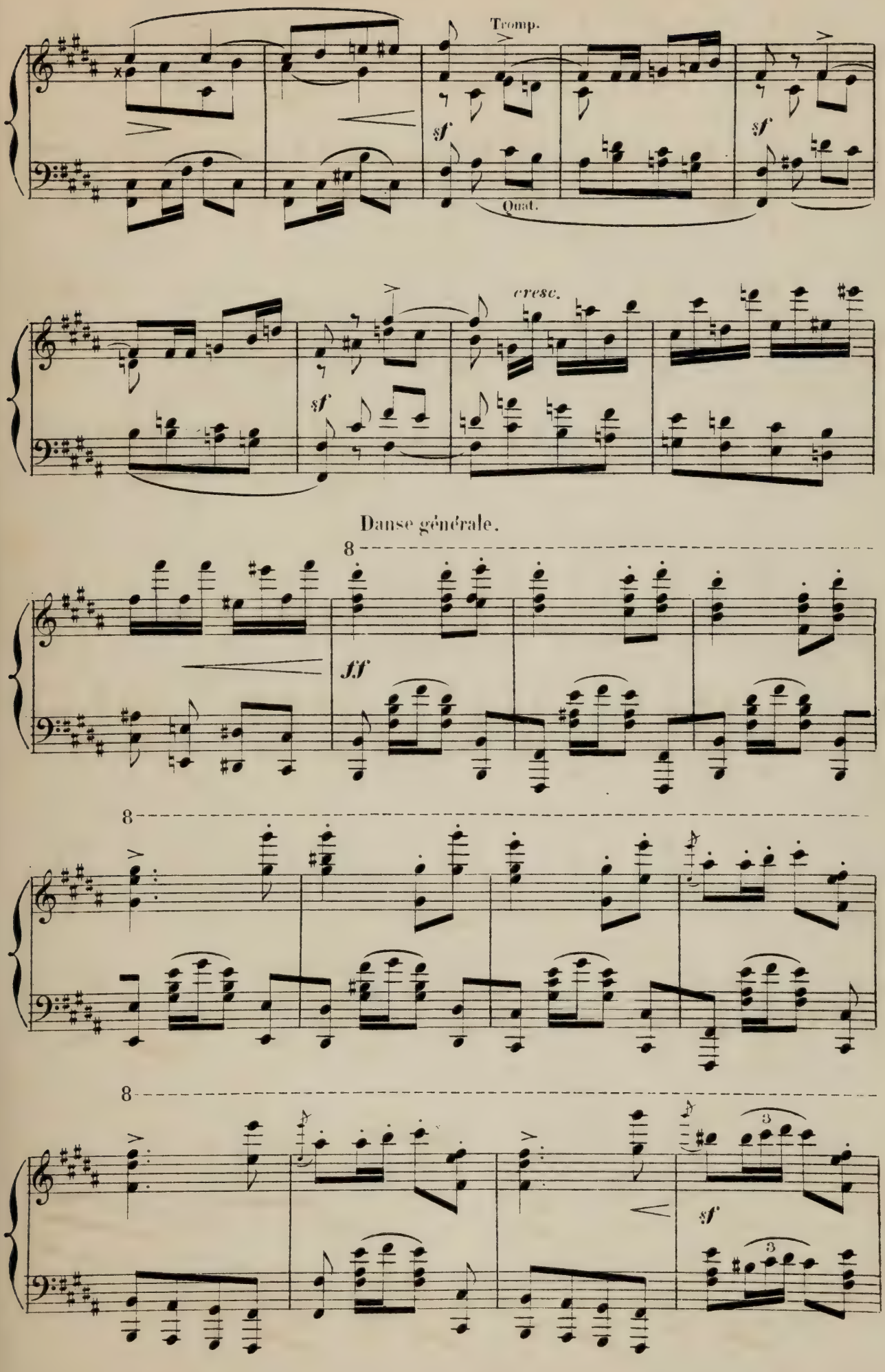
Quat
sf
Altos
Cl.
Altos.
p
cresc.

Entrée des jeunes gars.



Entrée des jeunes filles.




Tromp.
sf
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Quat.
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Danse générale.
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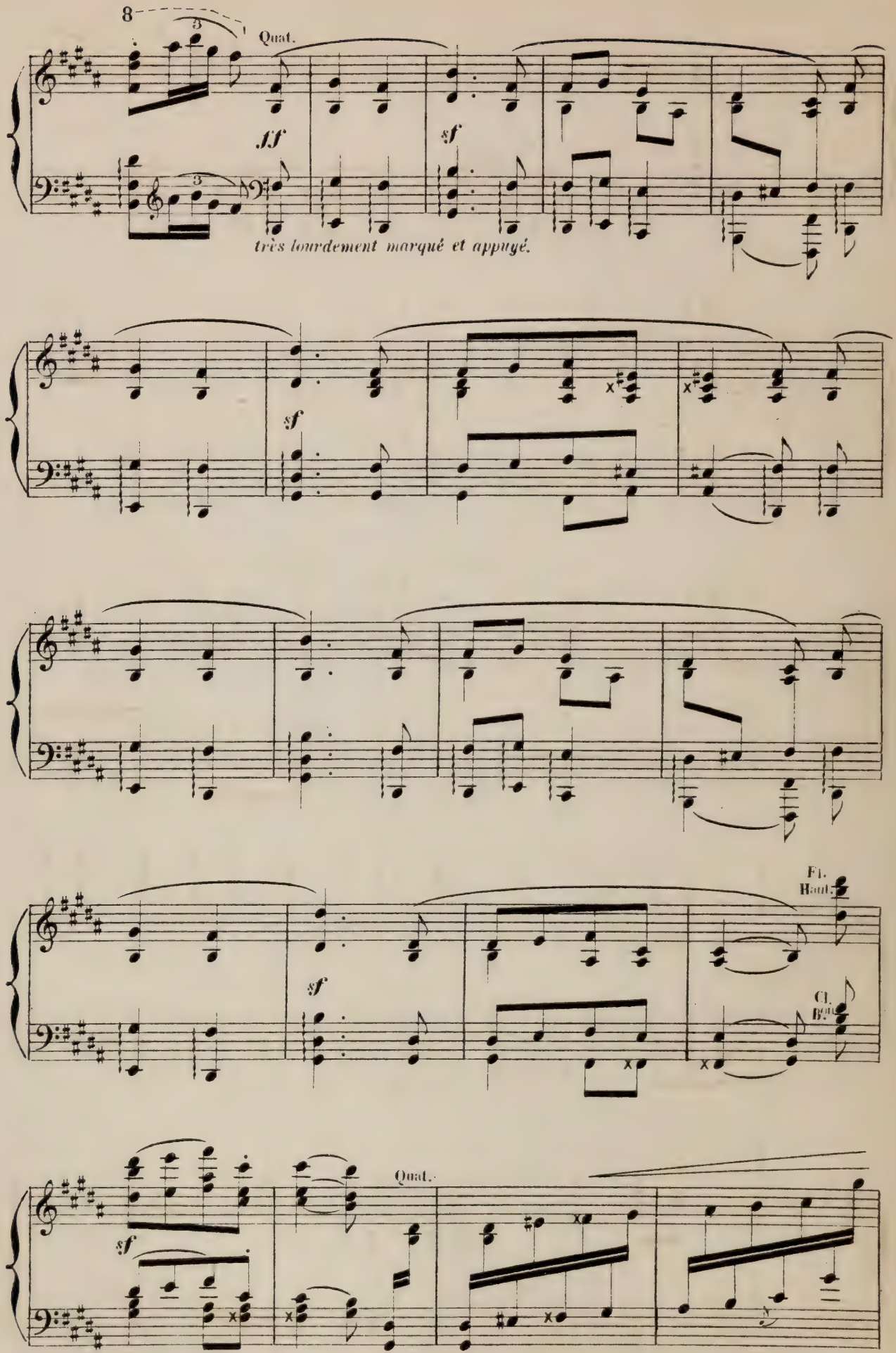
8
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très lourdement marqué et appuyé.
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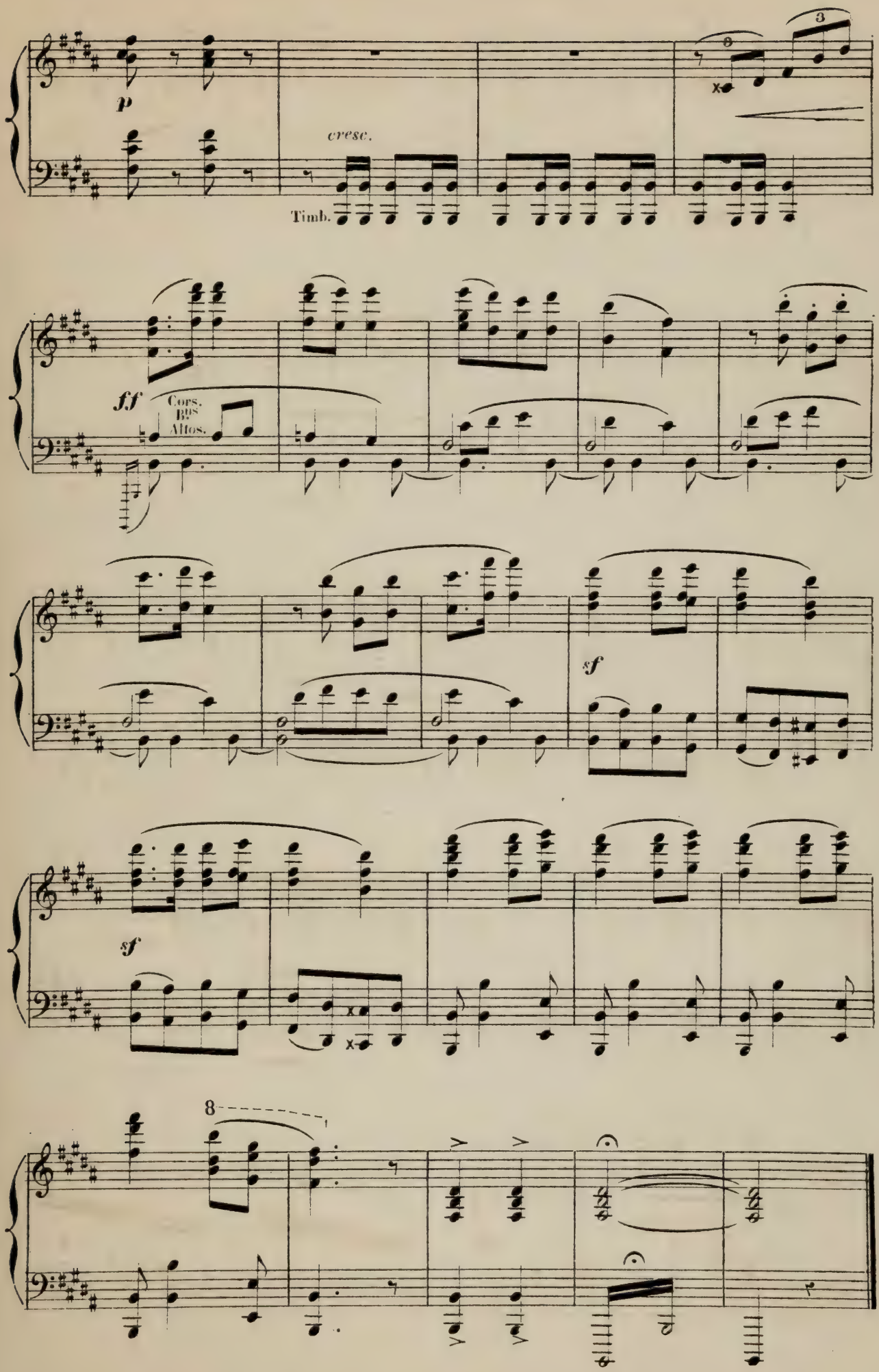
sf
Fl.
Haut.
Cl.
B.ons
sf
Quat.


p
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Cors.
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Altos.
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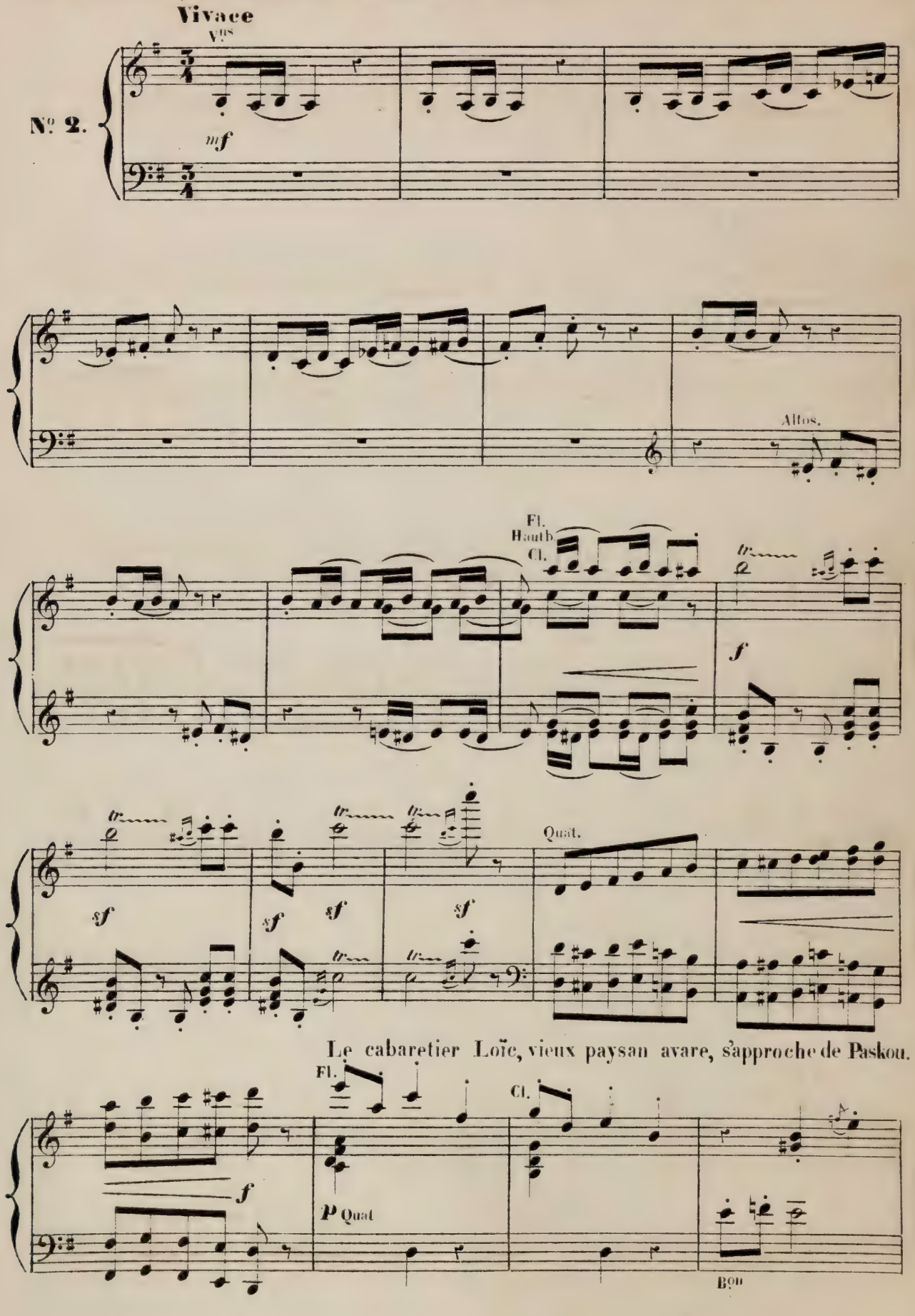
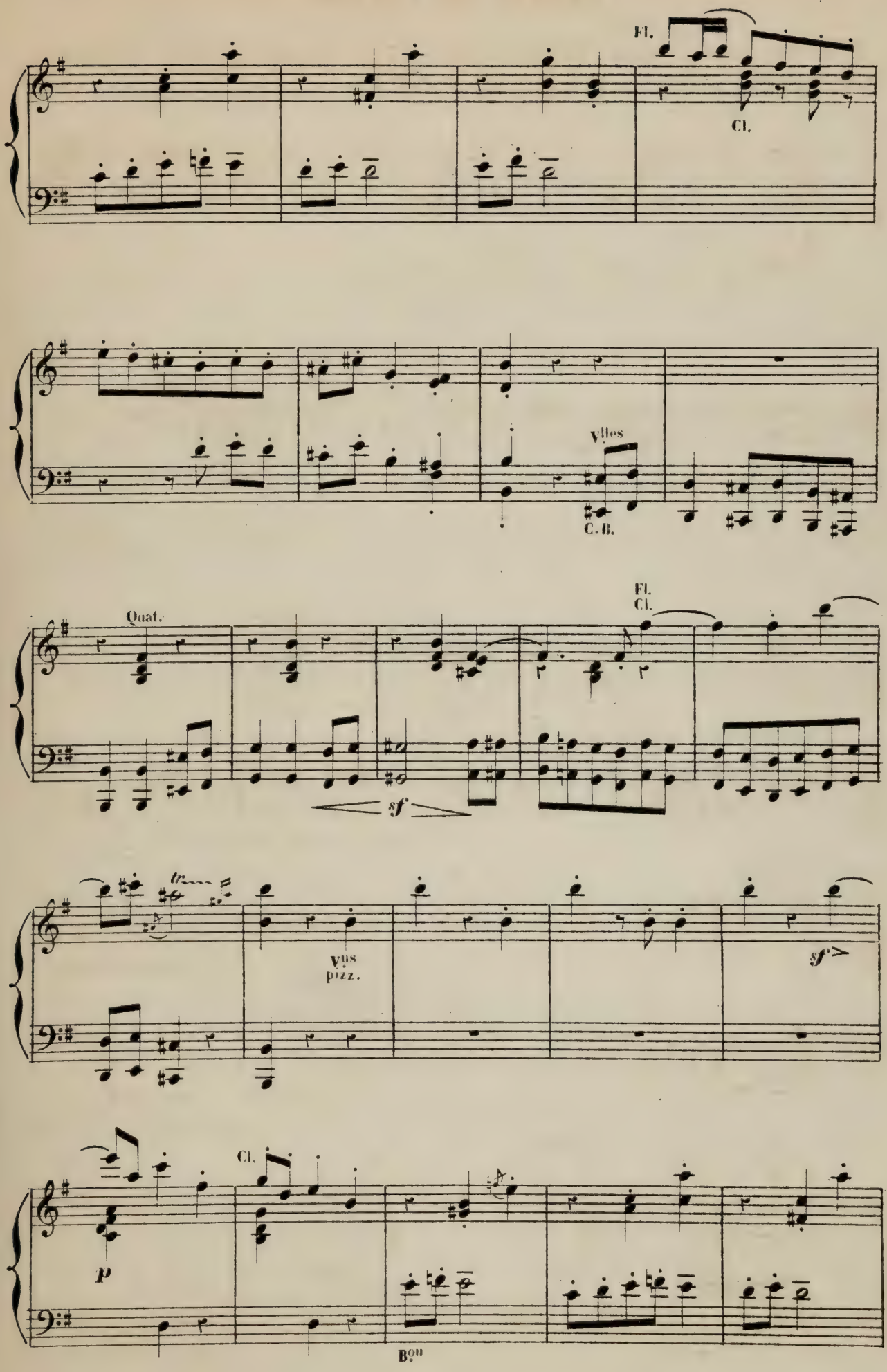
8

ENTRÉE DE PASKOU.

Un méchant bossu, le sonneur Paskou, entre, poursuivi par des gamins; il circule dans les groupes, se disputant avec les garçons et taquinant les fillettes.



Le cabaretier Loïc, vieux paysan avare, s'approche de Paskou.


Fl.
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Vlles
C.B.
Quat.
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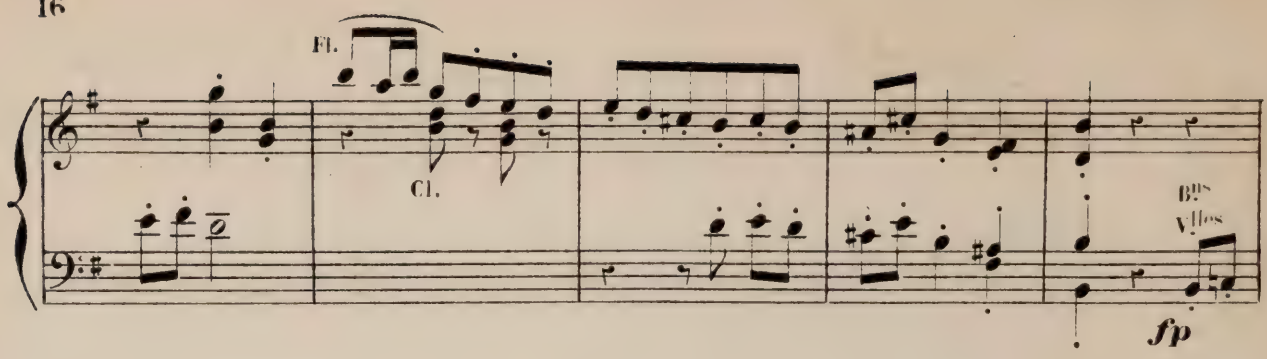
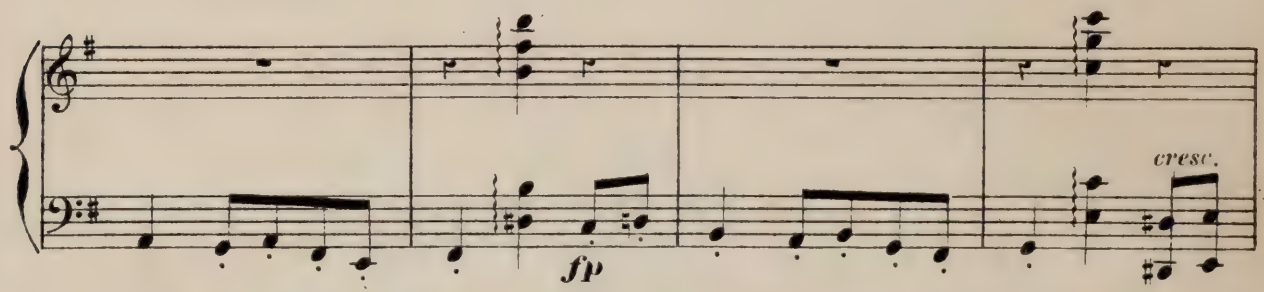
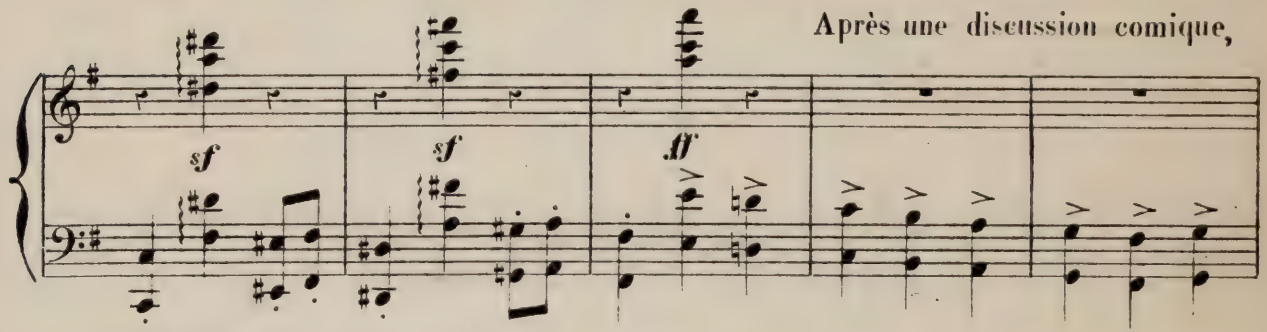
Bons

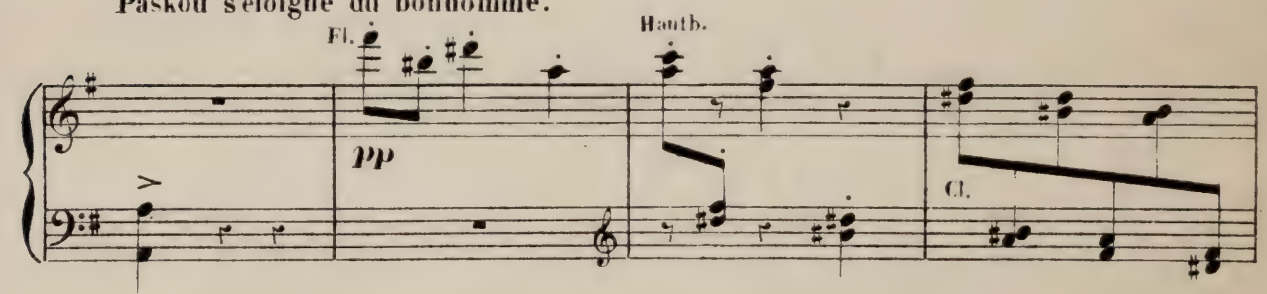


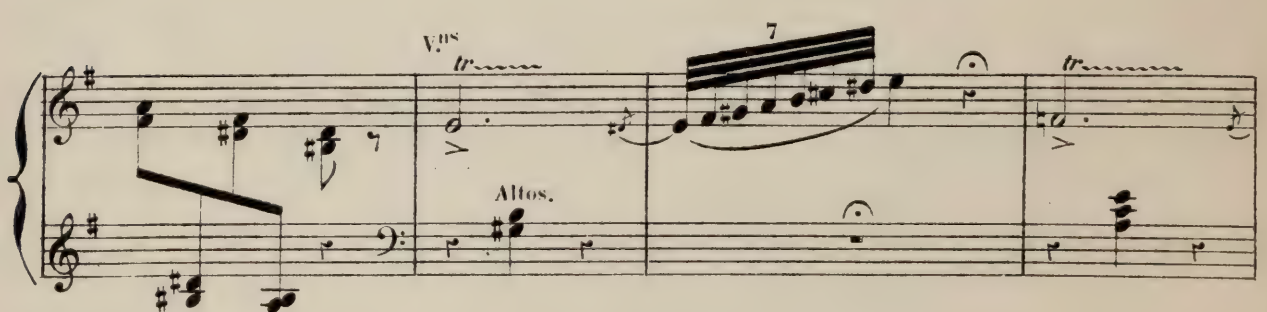


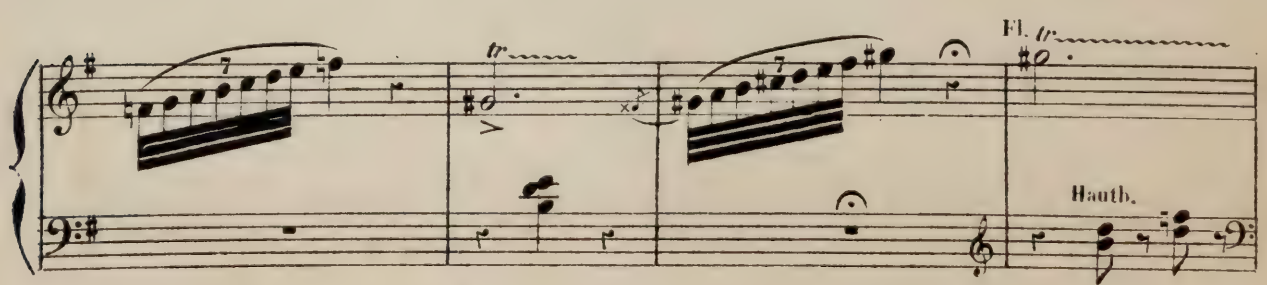
Après une discussion comique,

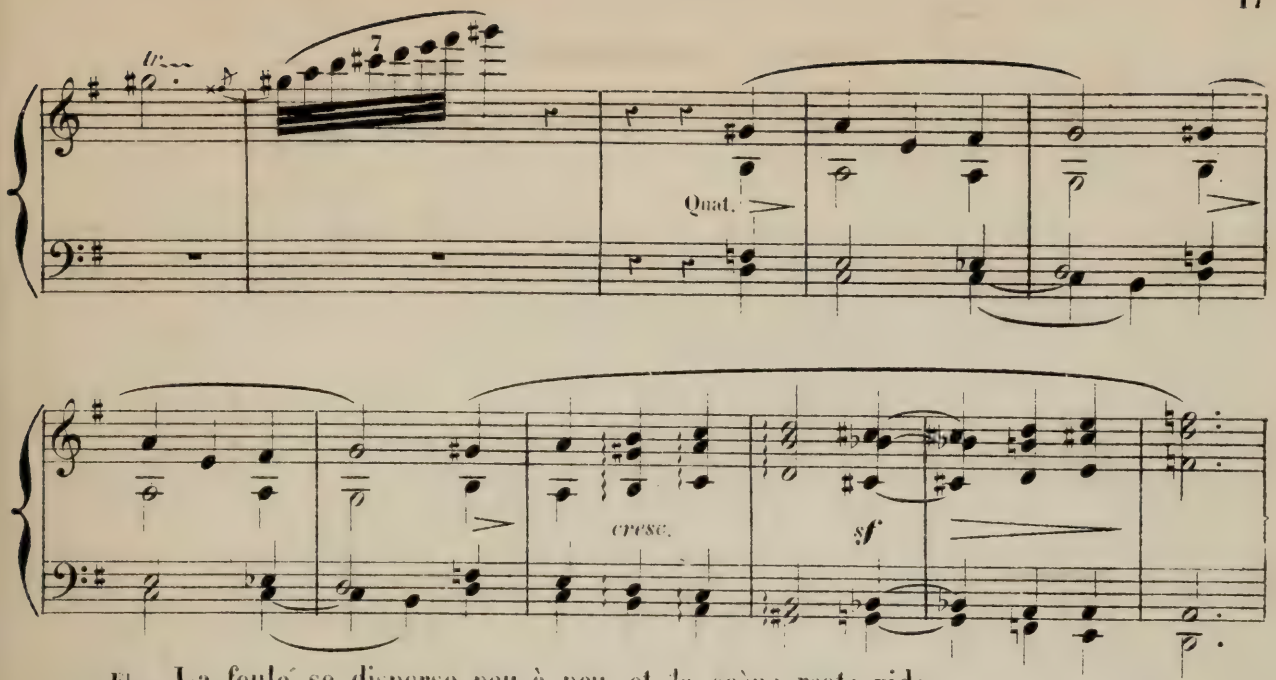


Paskou s'éloigne du bonhomme.

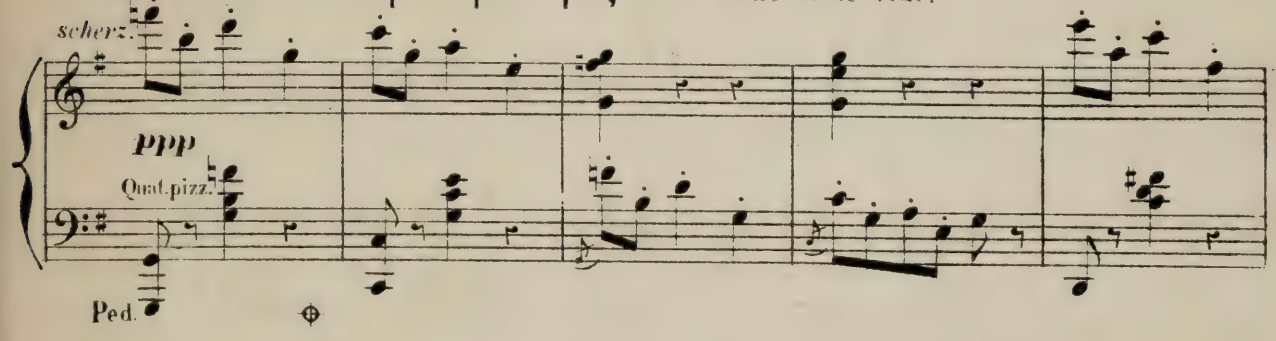


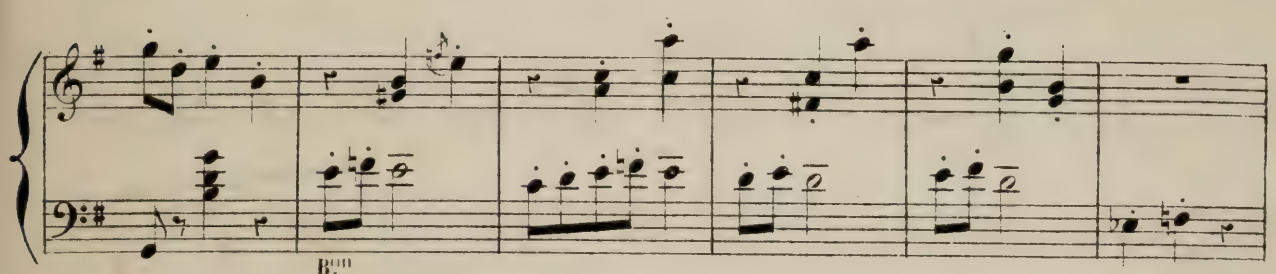


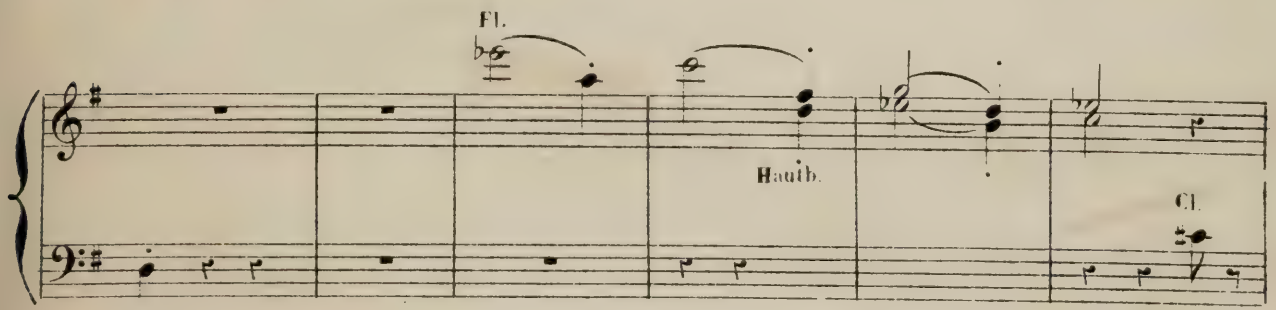


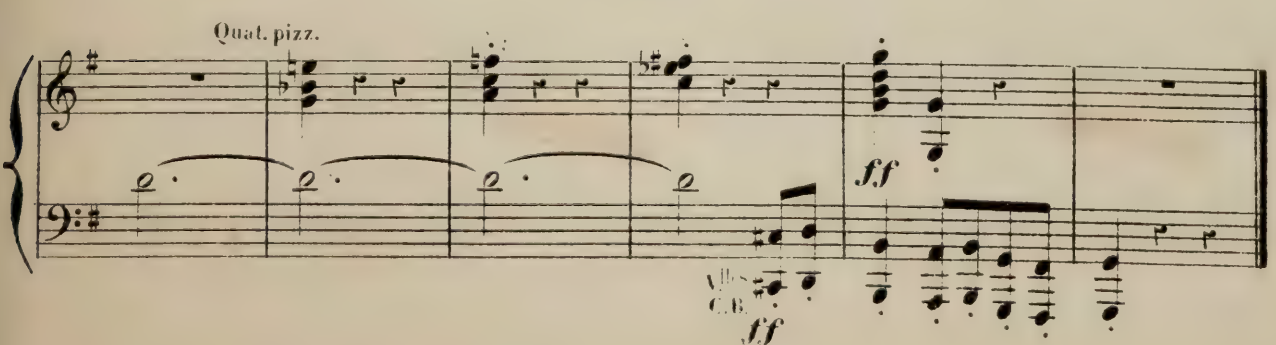


Fl. La foule se disperse peu à peu, et la scène reste vide.



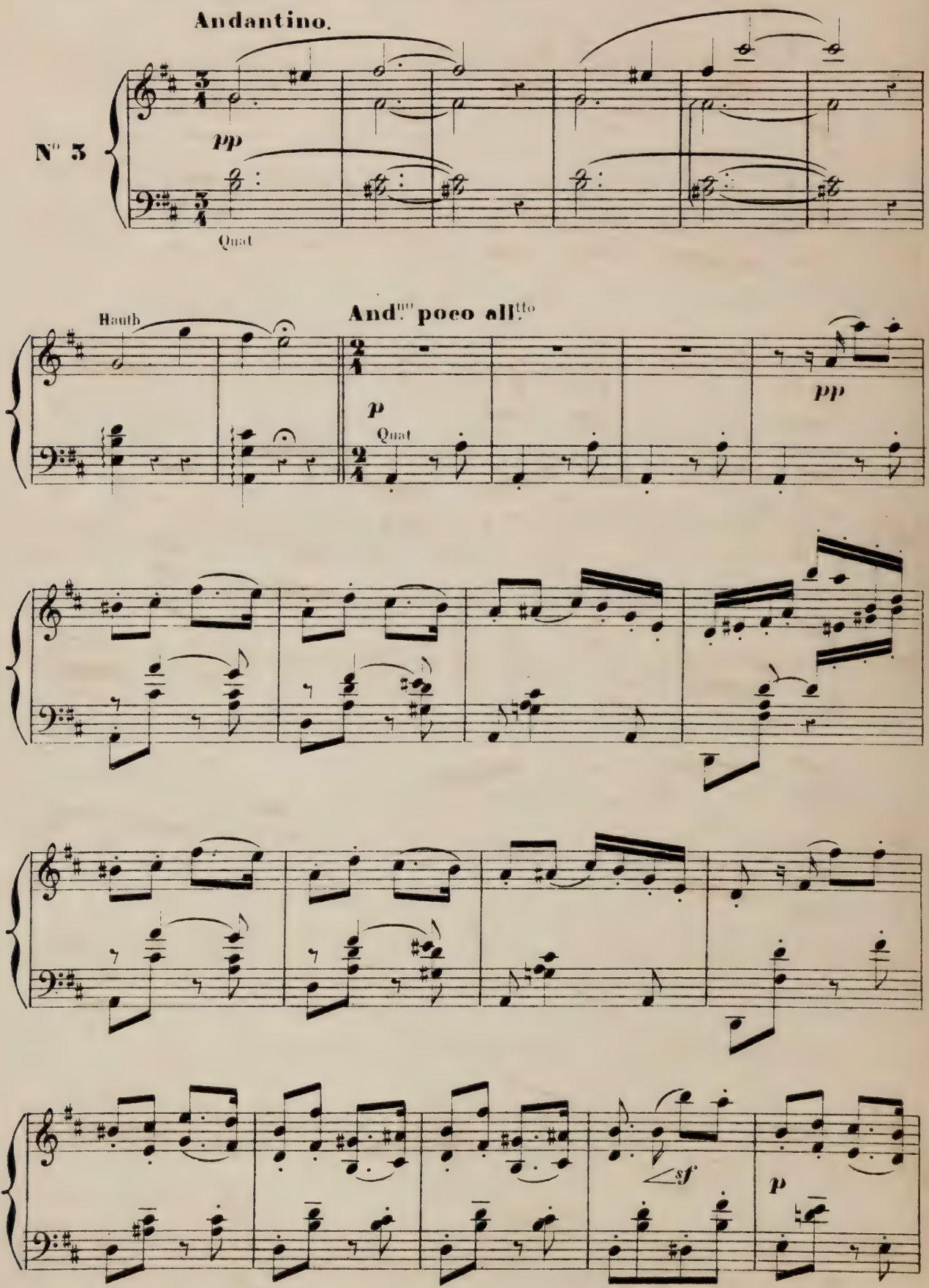




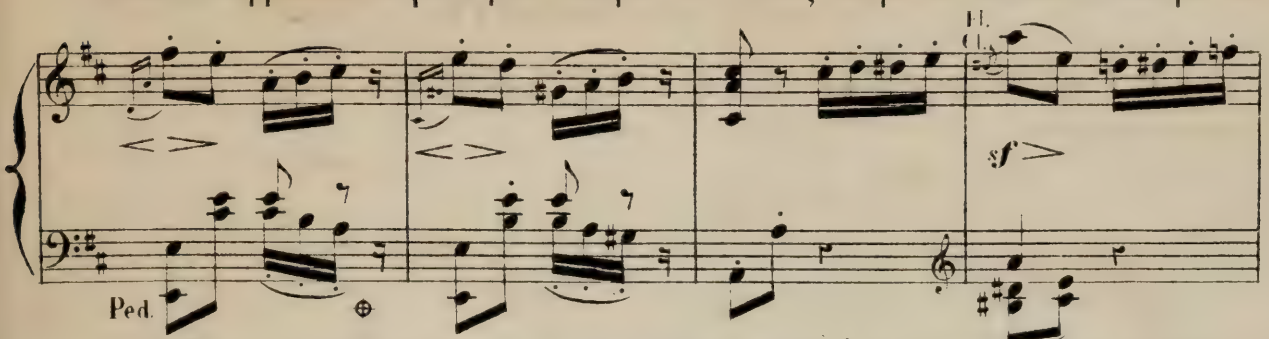


ENTRÉE D'YVONETTE.

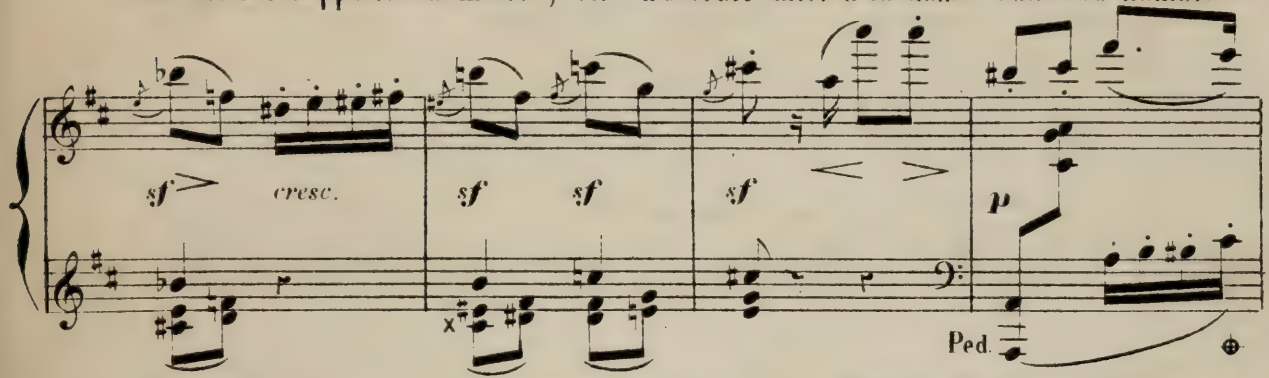
Cependant une charmante fillette vient de sortir de l'auberge du père Loic; c'est Yvonette, la pauvre orpheline, que le vieillard a pour servante.



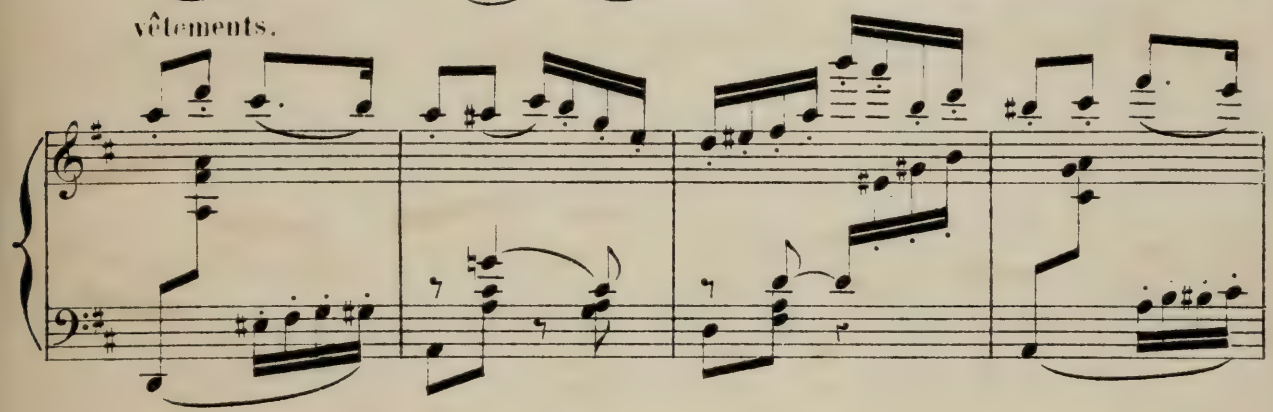
Yvonette s'approche du puits pour remplir sa cruche, lorsque la lointaine musique de



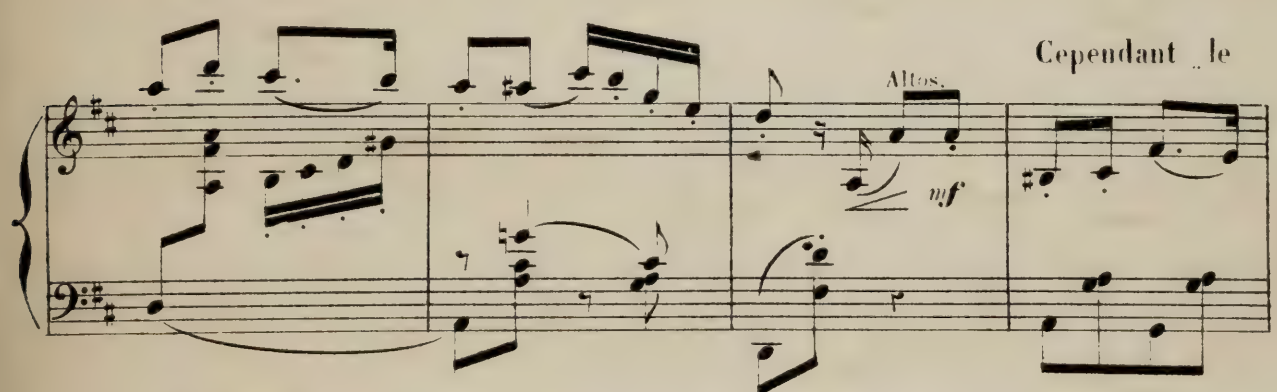
la fête lui rappelle sa misère; elle n'oserait aller à la danse sous ses humbles



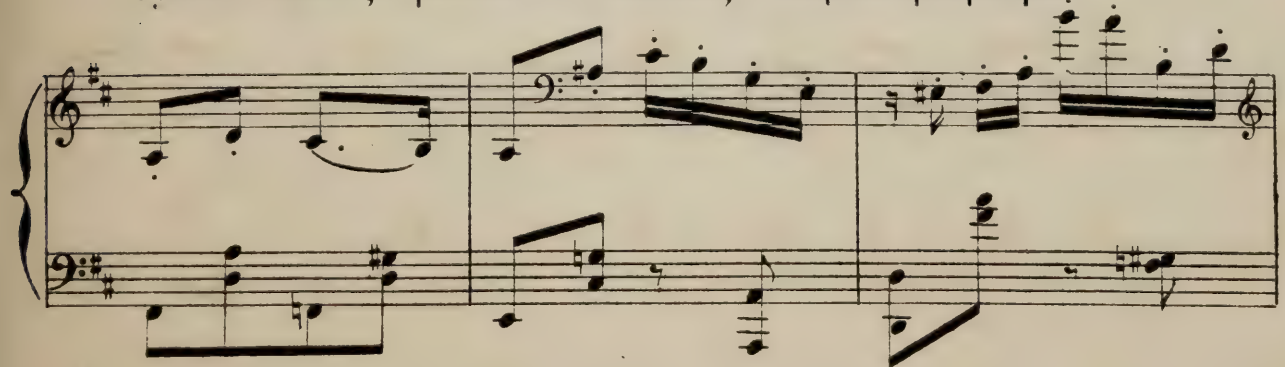
vêtements.

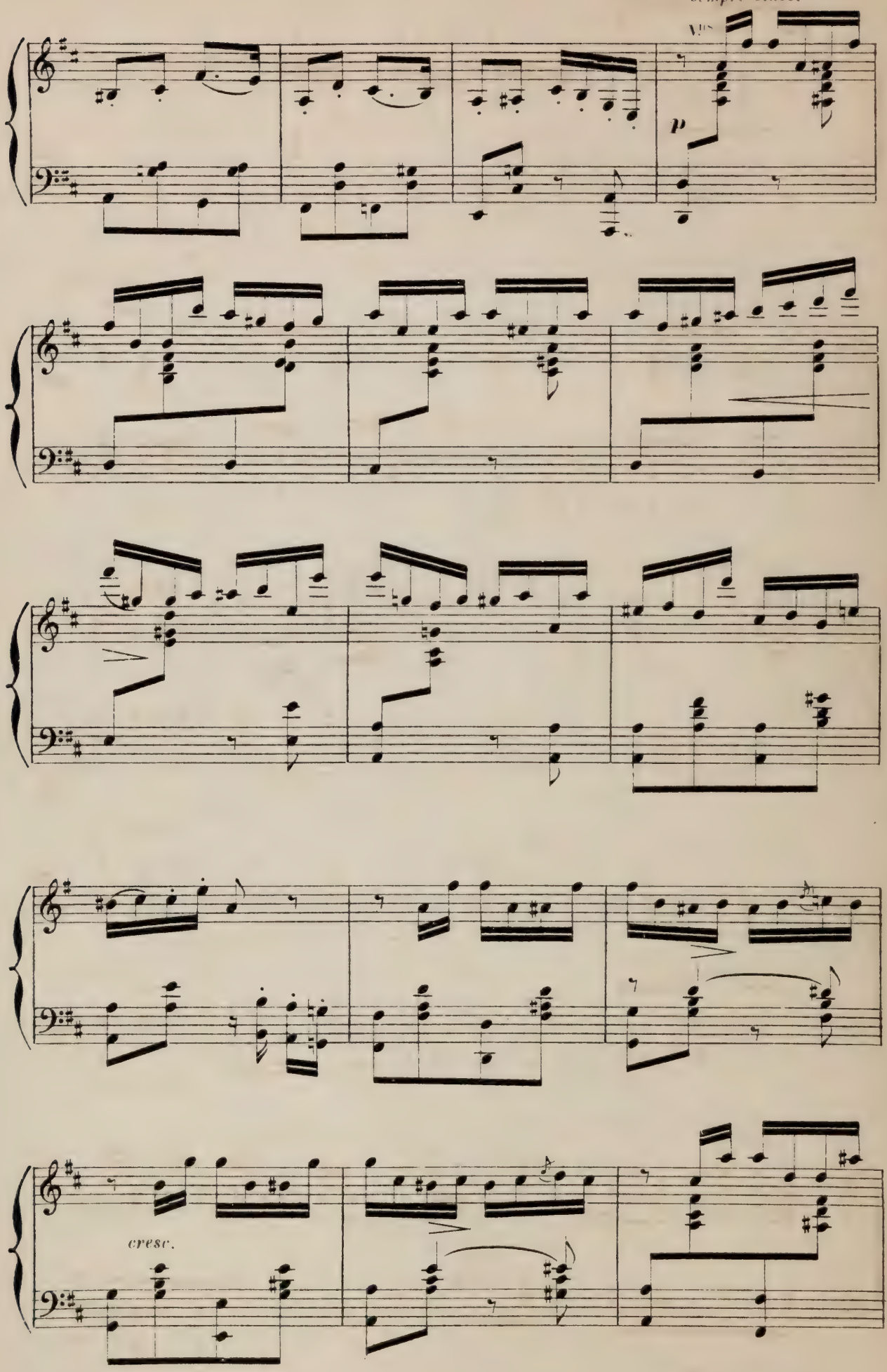


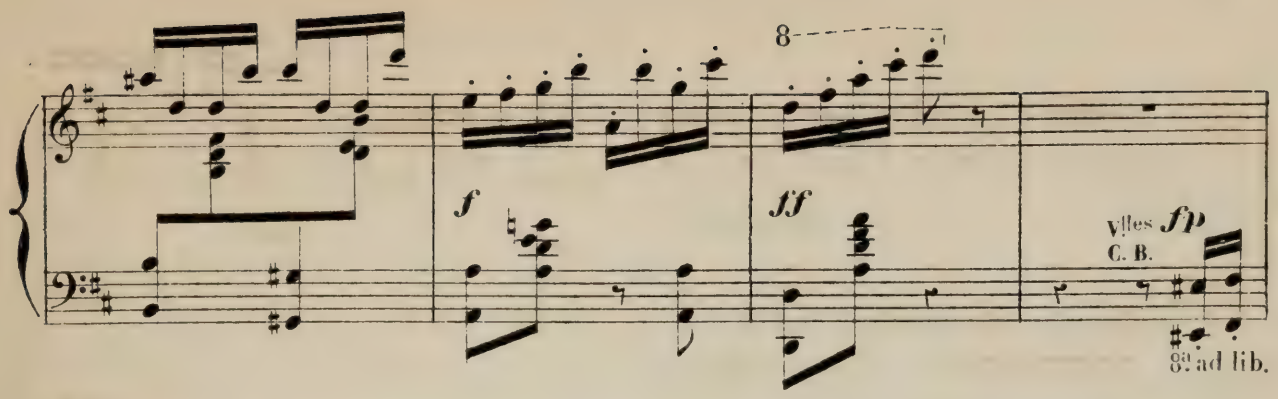
Cependant le



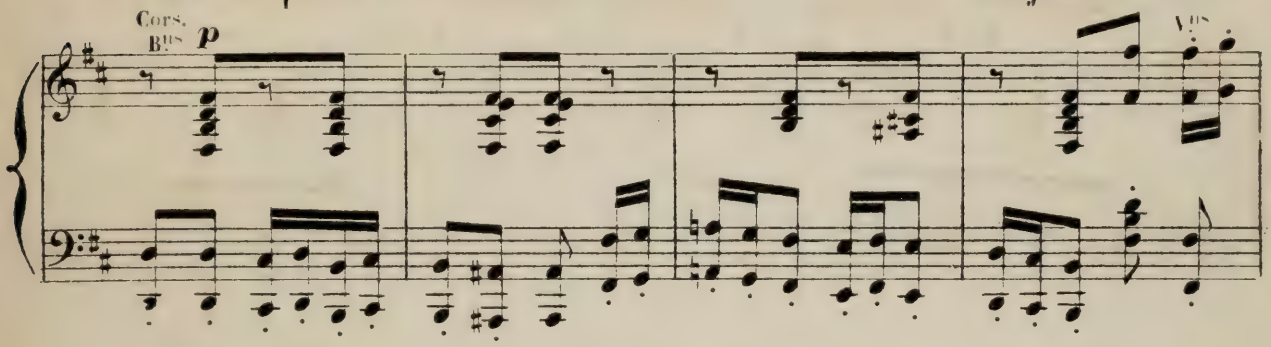
rythme l'entraîne, et profitant de la solitude, elle esquisse quelques pas.



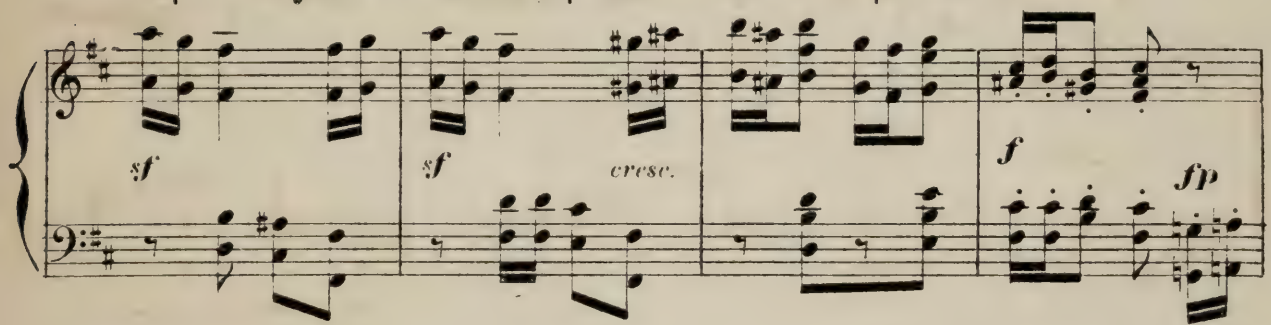

sempre stacc.
p
cresc.

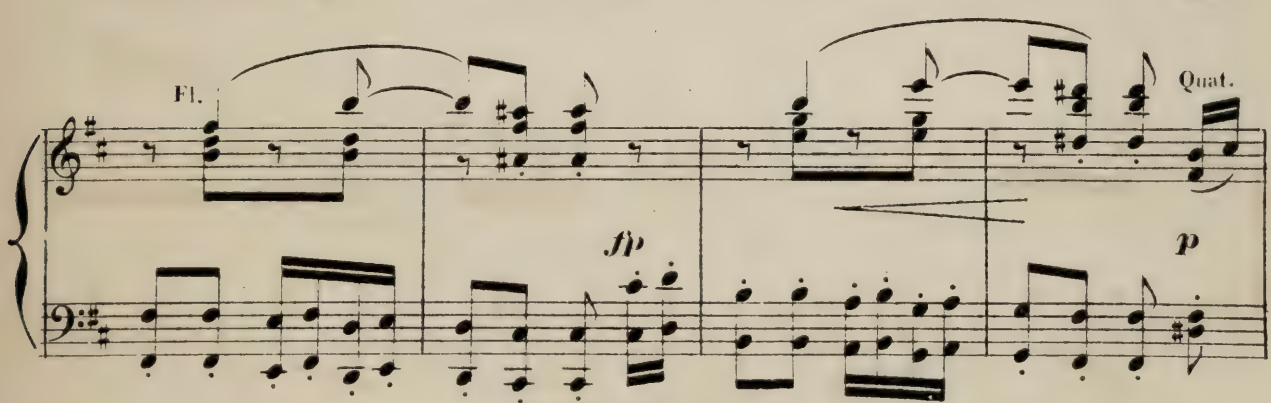


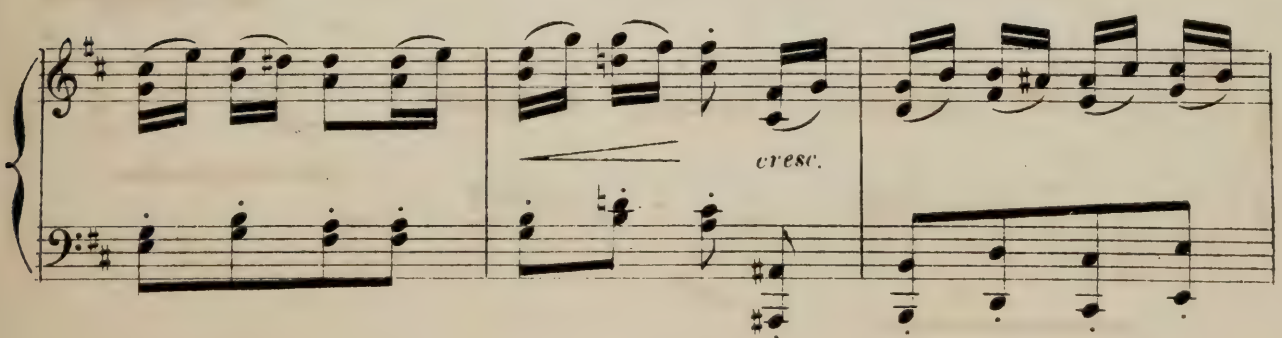
Rentrée du père Loïc et de Paskou. L'injuste vieillard



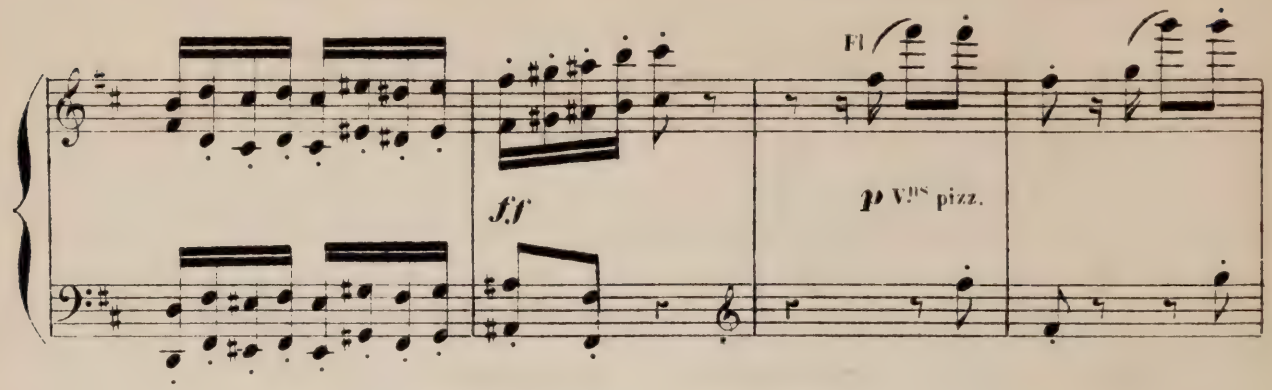
surprend la jeune fille et lui reproche violemment sa paresse.



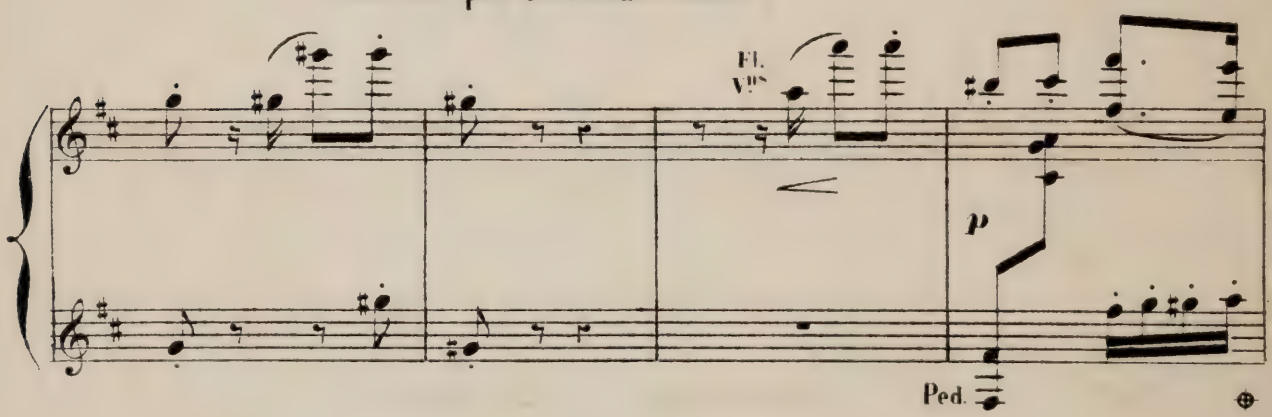




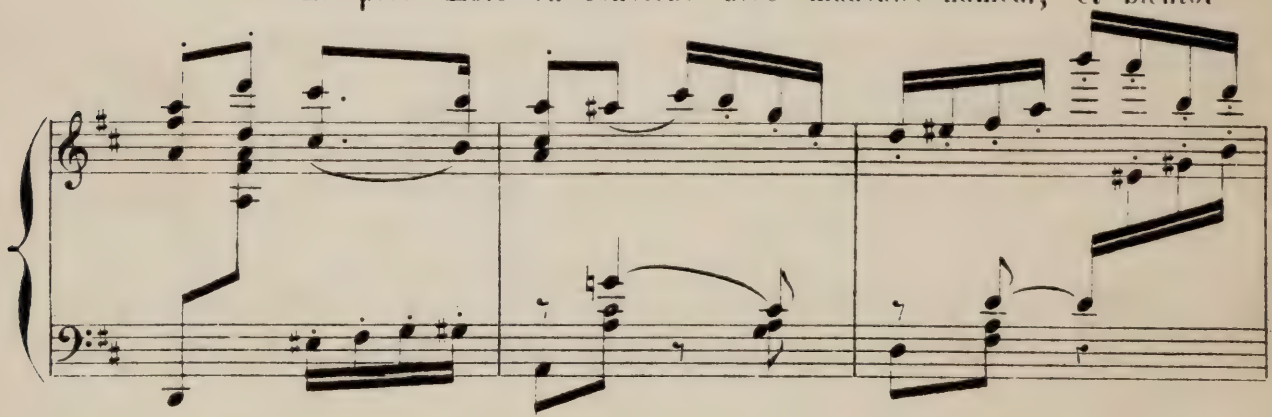
Il lève déjà la main sur elle.... lorsque Paskou s'interpose.



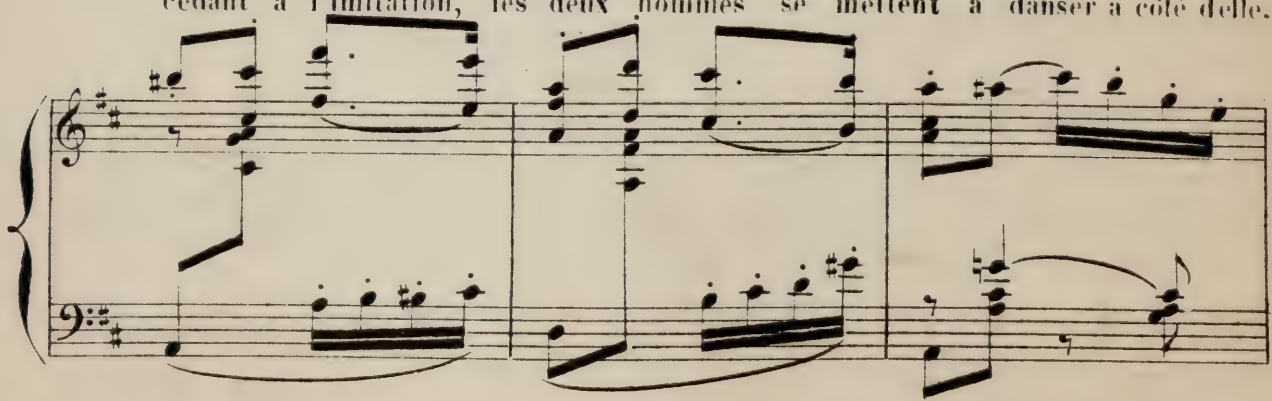
« N'est-elle pas charmante ainsi? »

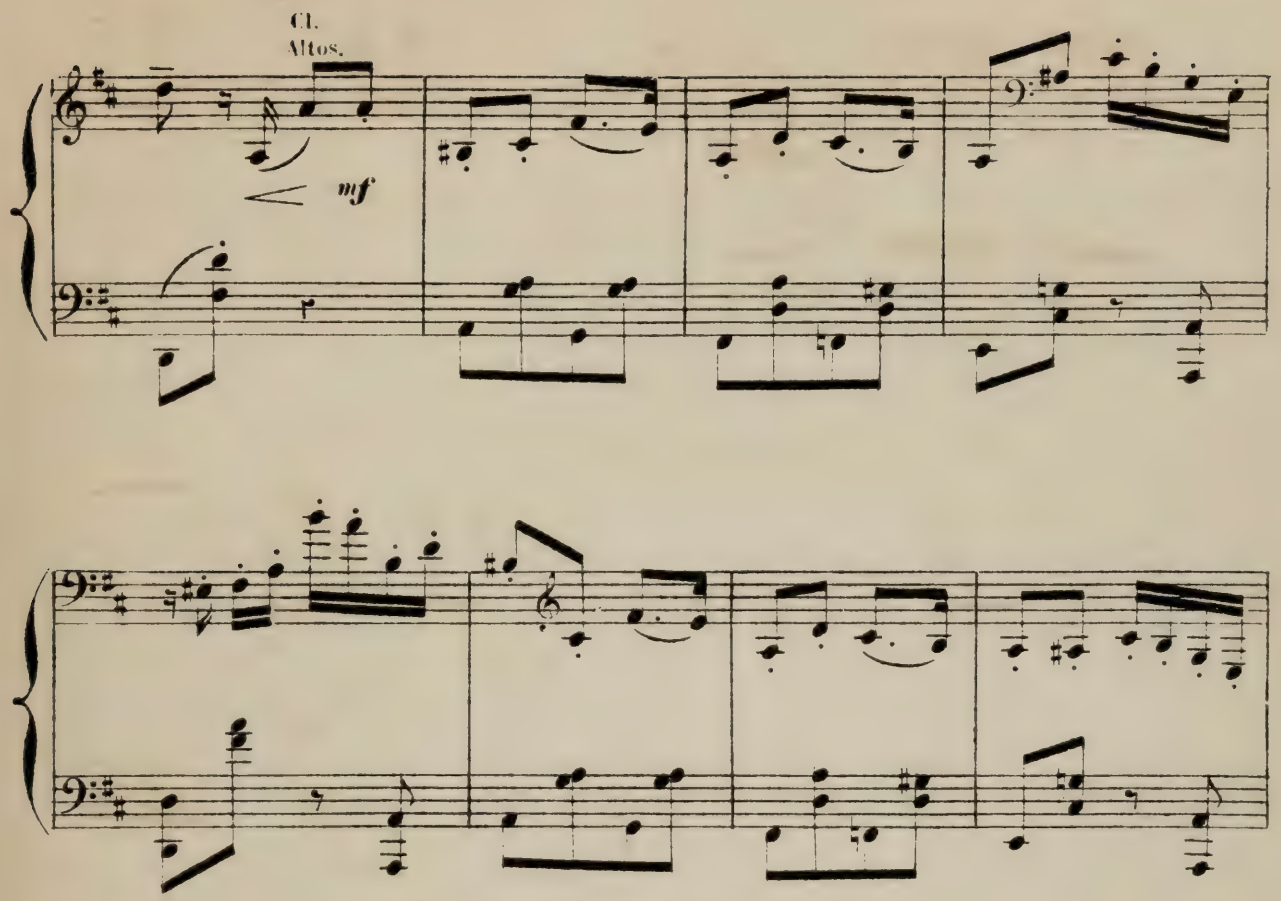


Le père Loïc en convient avec mauvaise humeur, et bientôt

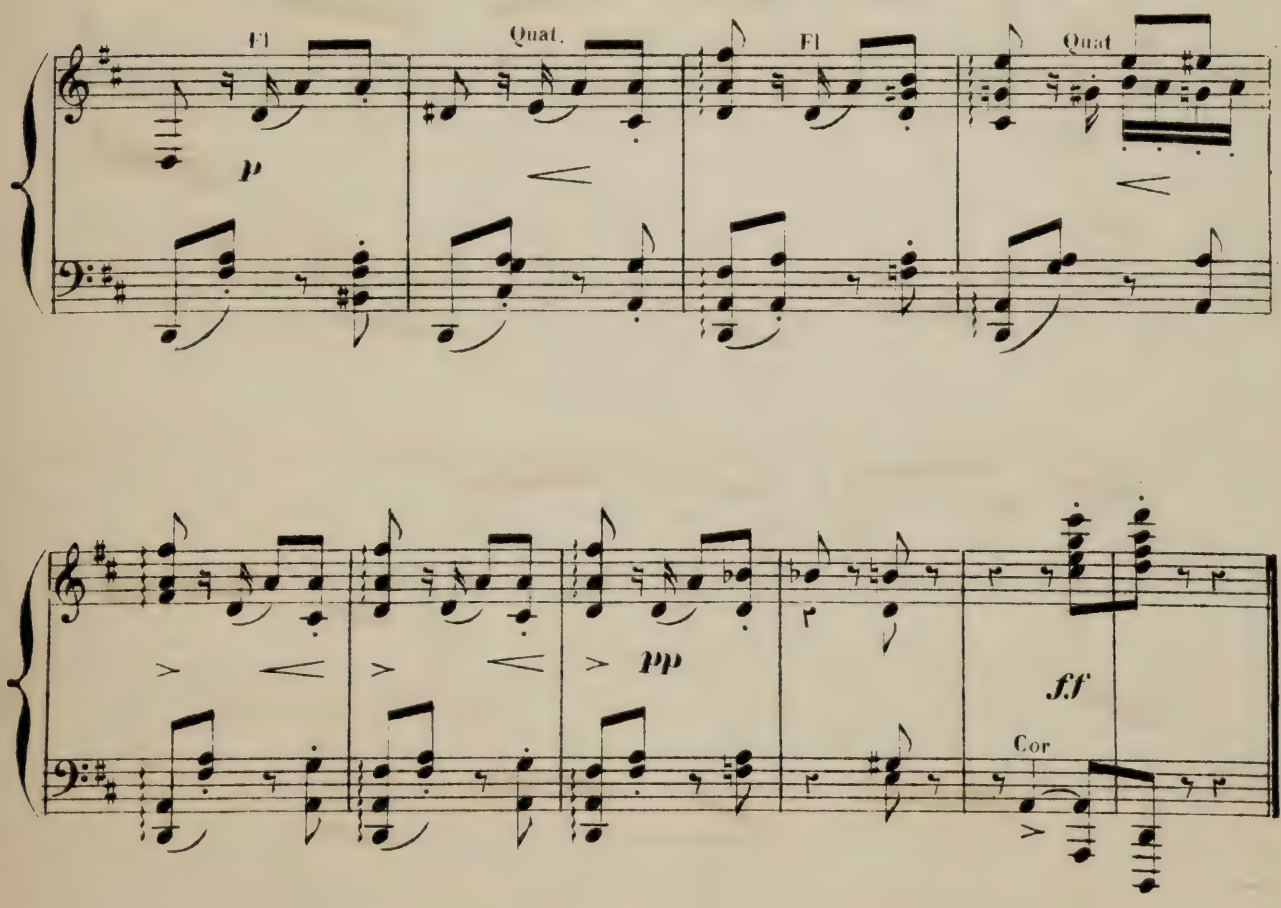


cédant à l'imitation, les deux hommes se mettent à danser à côté d'elle.



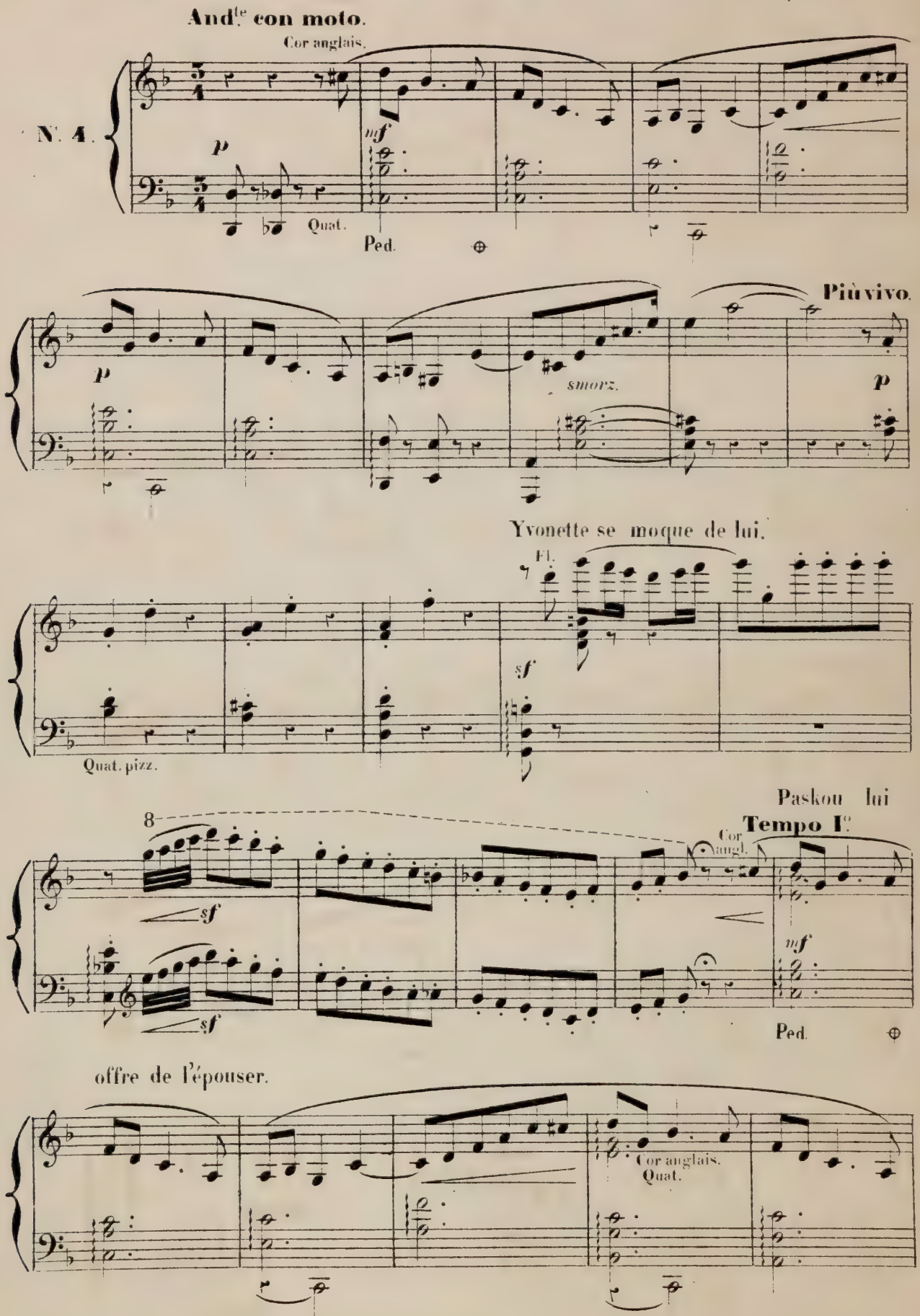


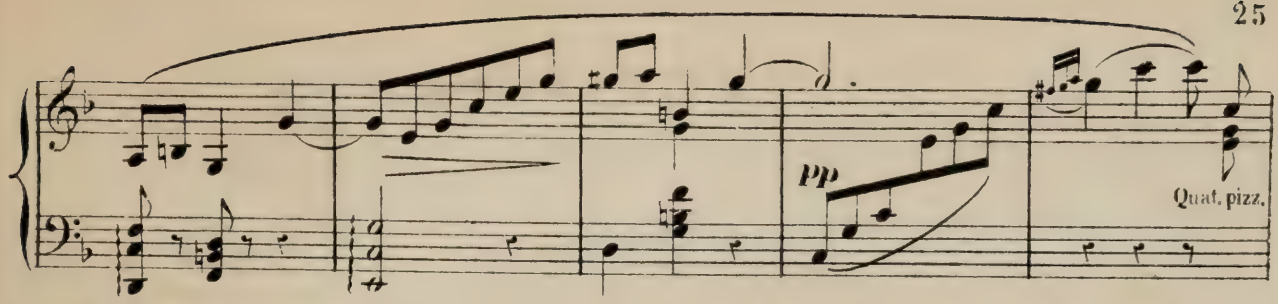
Puis, furieux contre lui-même, le vieillard rentre dans le cabaret.



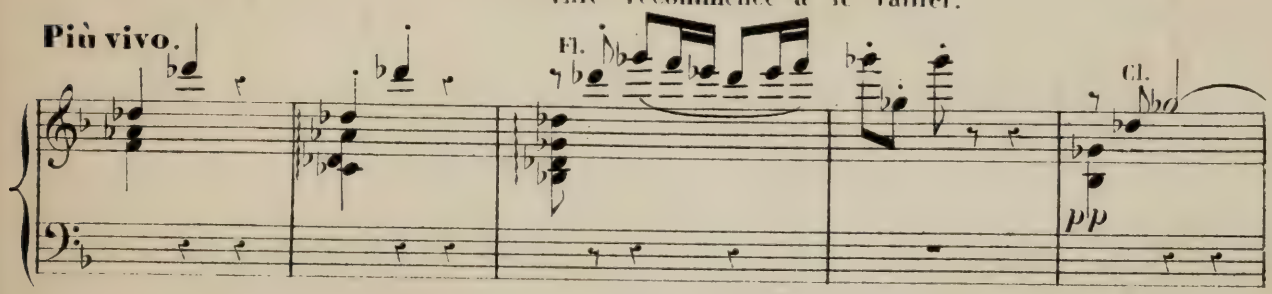
DÉCLARATION DE PASKOU.

Paskou s'approche d'Yvonette et témoigne pour la jeune fille une admiration qui l'offense.

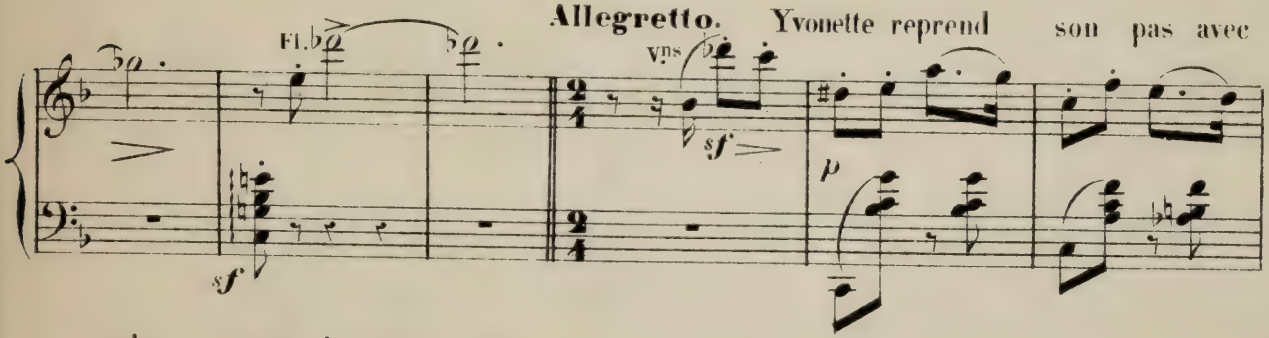




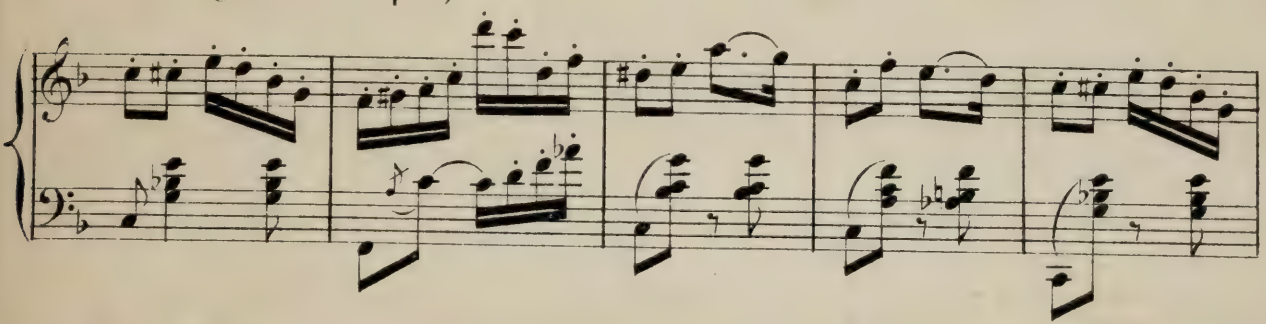
Elle recommence à le railler.

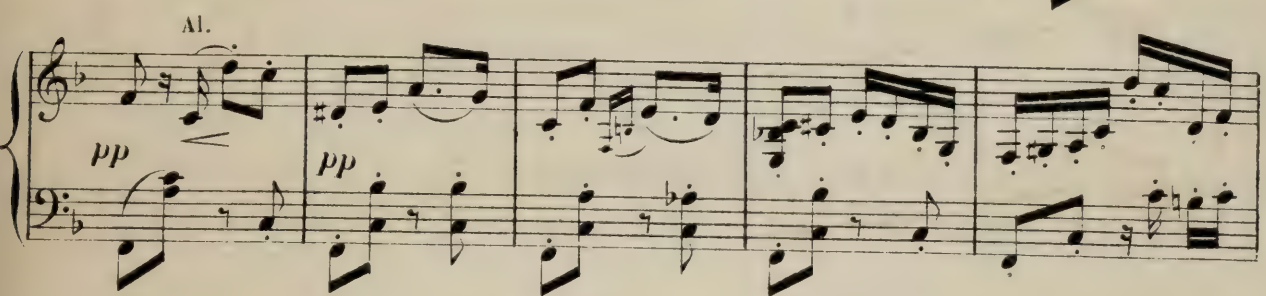


Allegretto. Yvonette reprend son pas avec

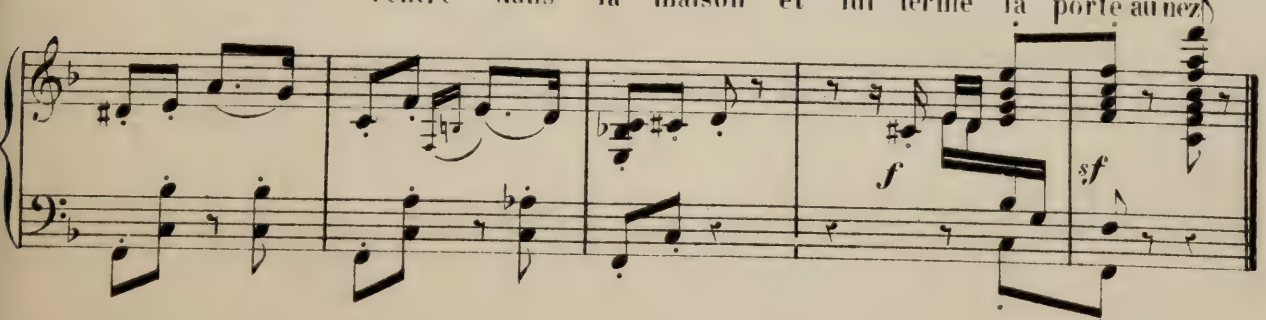


des gestes ironiques,



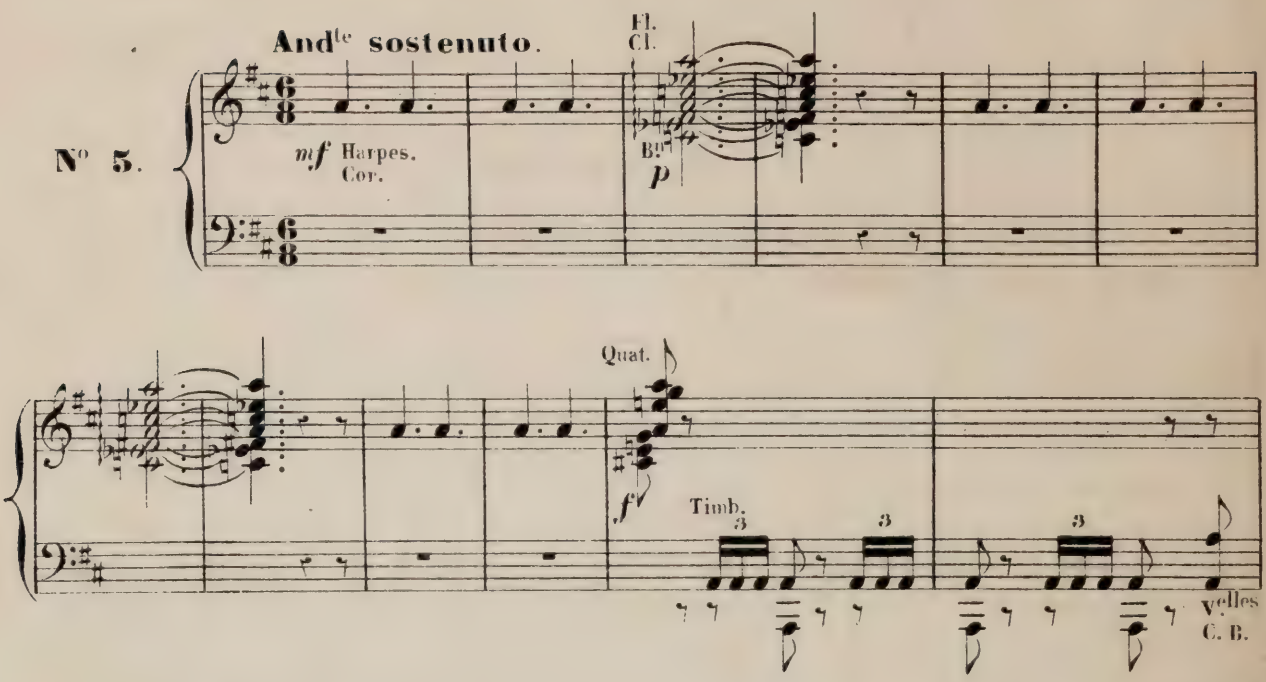


rentre dans la maison et lui ferme la porte au nez.

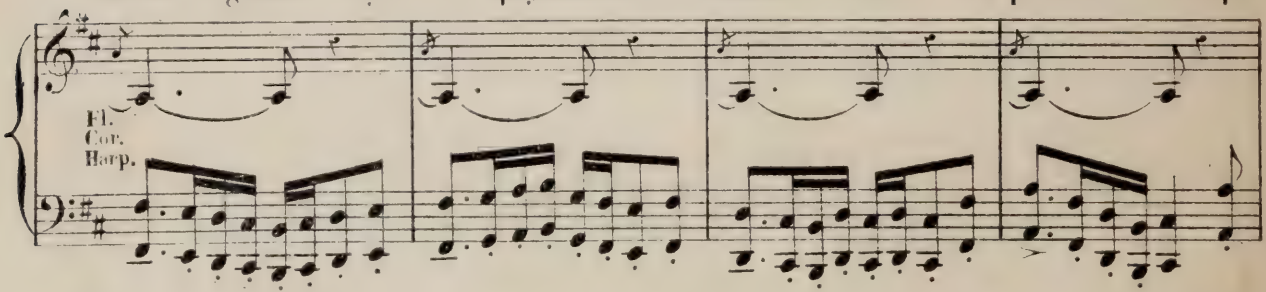


LE PREMIER COUP DE VÊPRES.

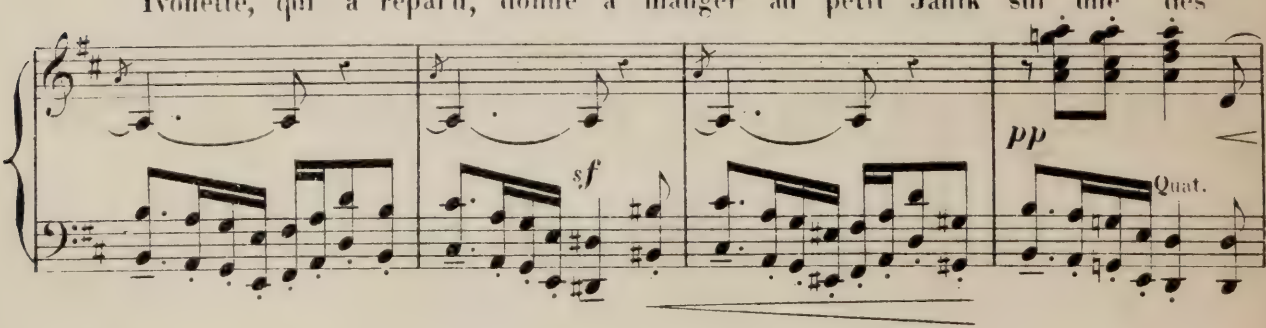
ENTRÉE DE LILEZ.



Marche religieuse. Paysans et paysannes se rendent à l'office. Et pendant ce temps

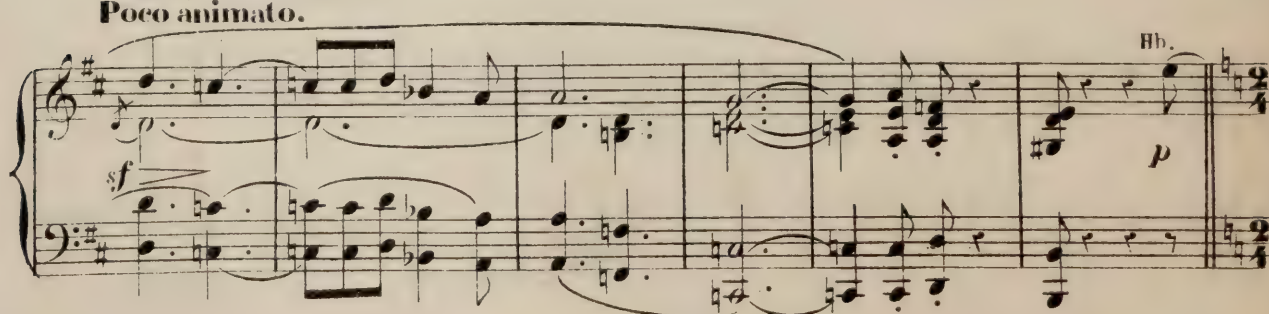


Yvonette, qui a reparu, donne à manger au petit Janik sur une des



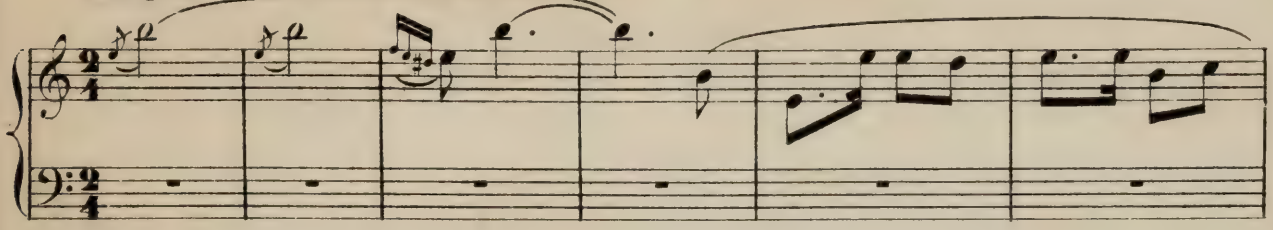
tables du cabaret.

Poco animato.

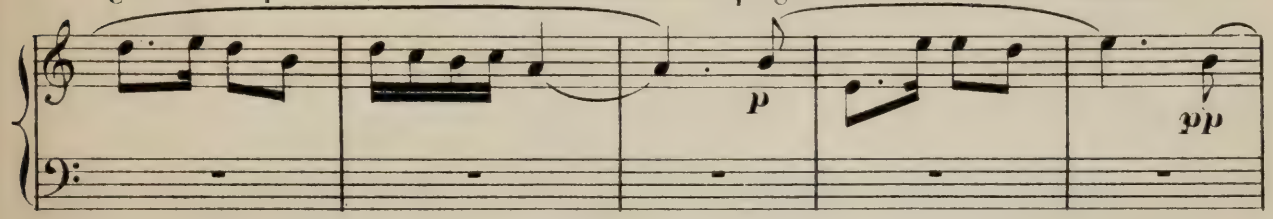


Tout-à-coup le son d'un biniou se fait entendre, et le cornemuseux Lilez, le plus beau

Allegretto

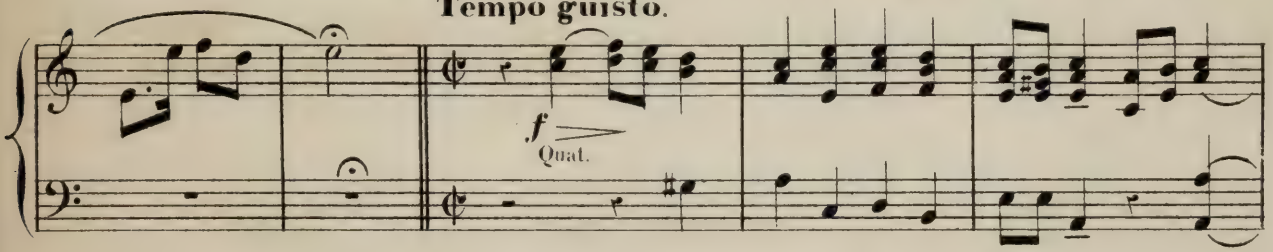


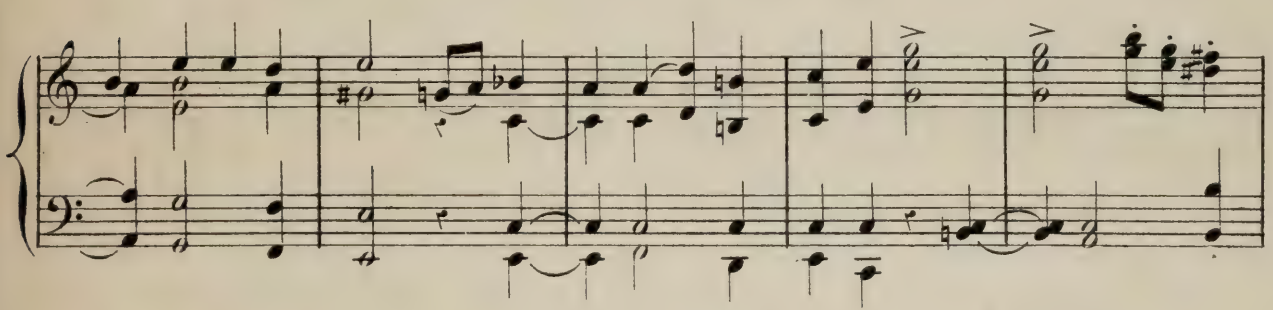
gars de la paroisse, entre en distribuant des poignées de main aux hommes et en

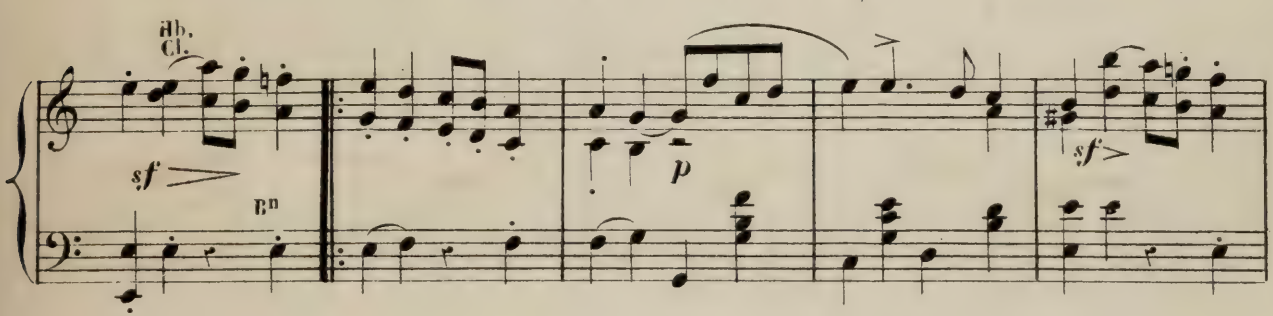


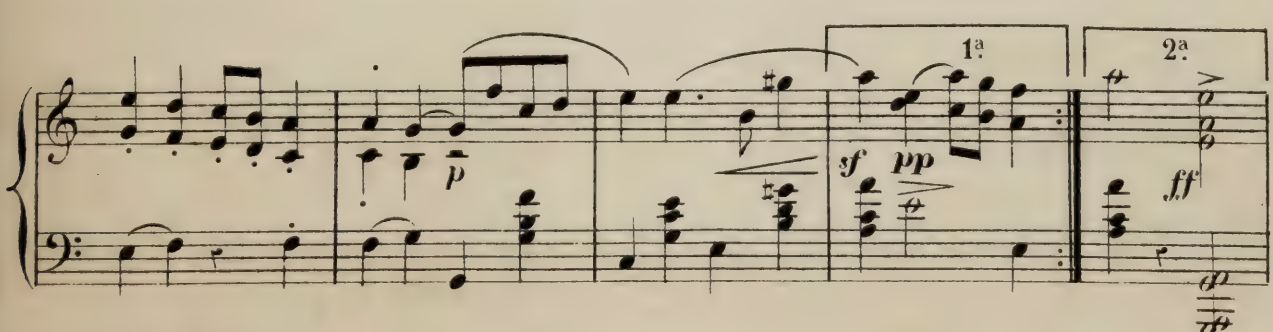
prenant le menton aux fillettes; au seul Paskou il ne montre que du dédain.

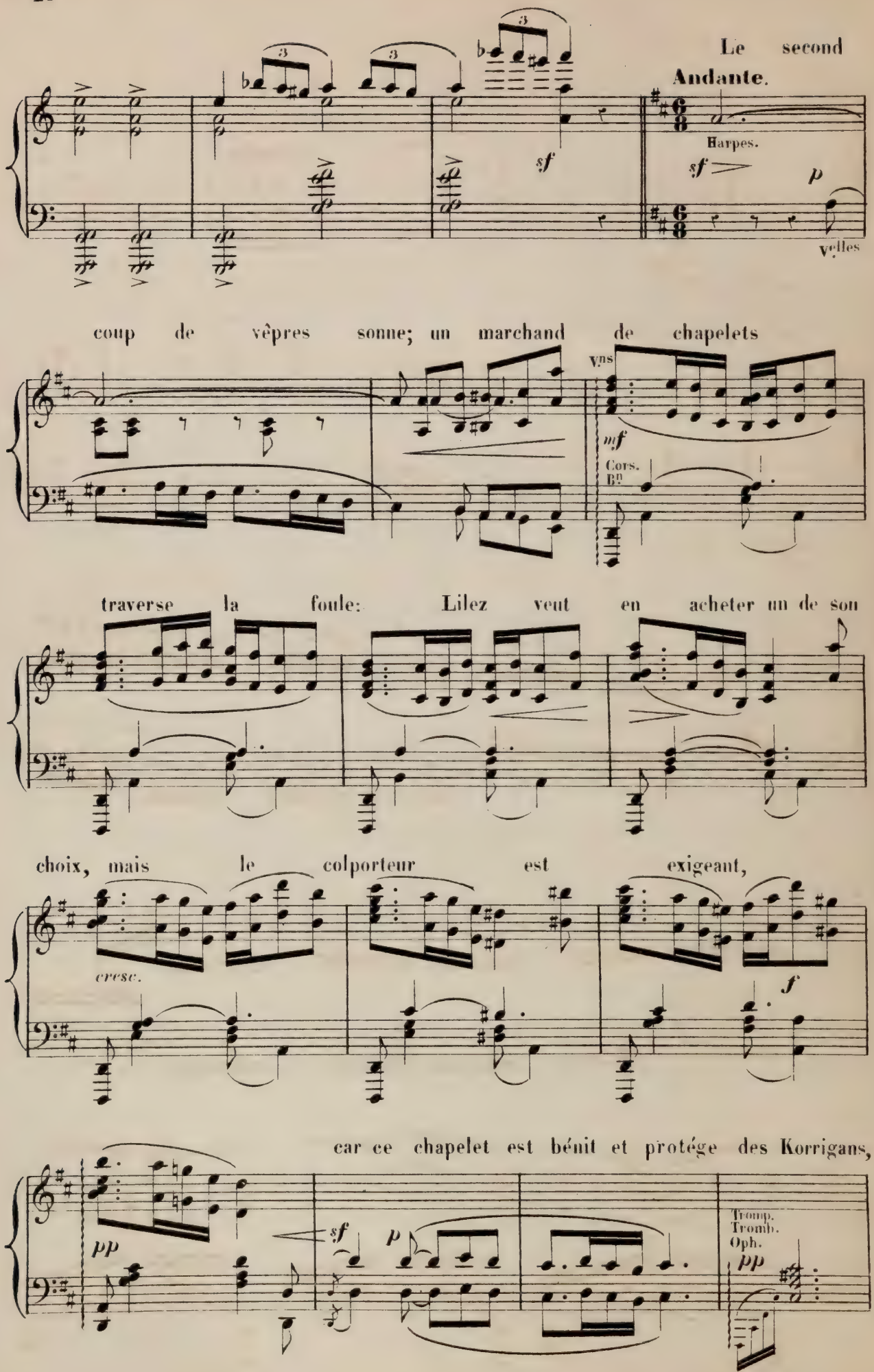
Tempo guisto.



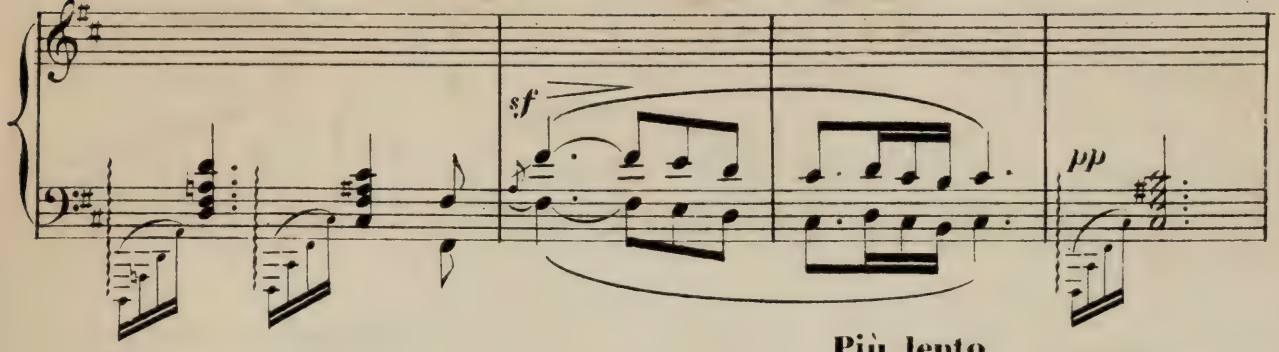




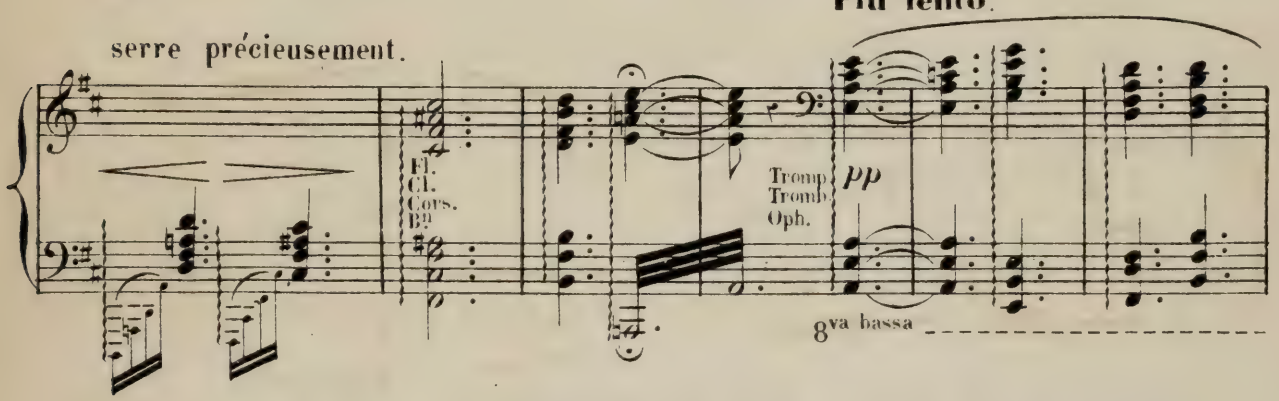



Le second
Andante.
Harpes.
sf
p
Velles
coup de vêpres sonne; un marchand de chapelets
Vns
mf
Cors.
Bn
traverse la foule: Lilez veut en acheter un de son
choix, mais le colporteur est exigeant,
cresc.
f
car ce chapelet est bénit et protége des Korrigans,
pp
sf
p
Tromp.
Tromb.
Oph.
pp

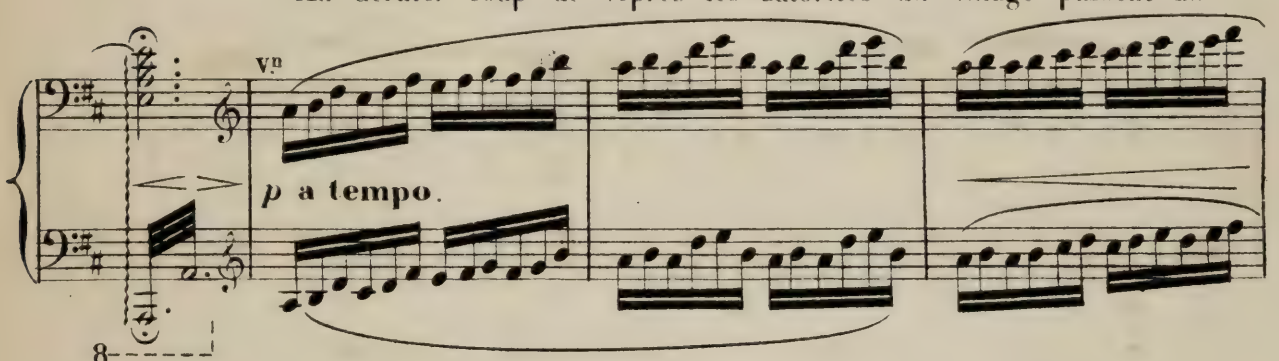
ainsi que l'explique le petit Janik. Lilez en donne le prix demandé et le



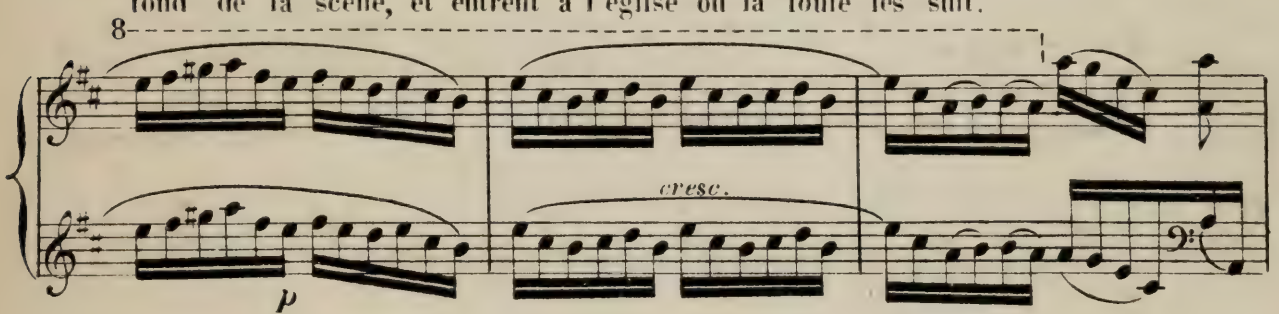
serre précieusement.



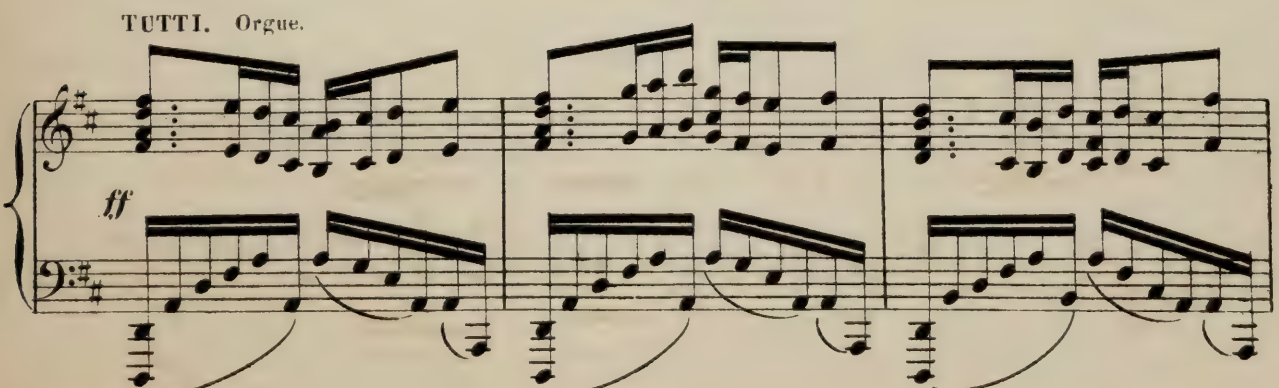
Au dernier coup de vêpres les autorités du village passent au

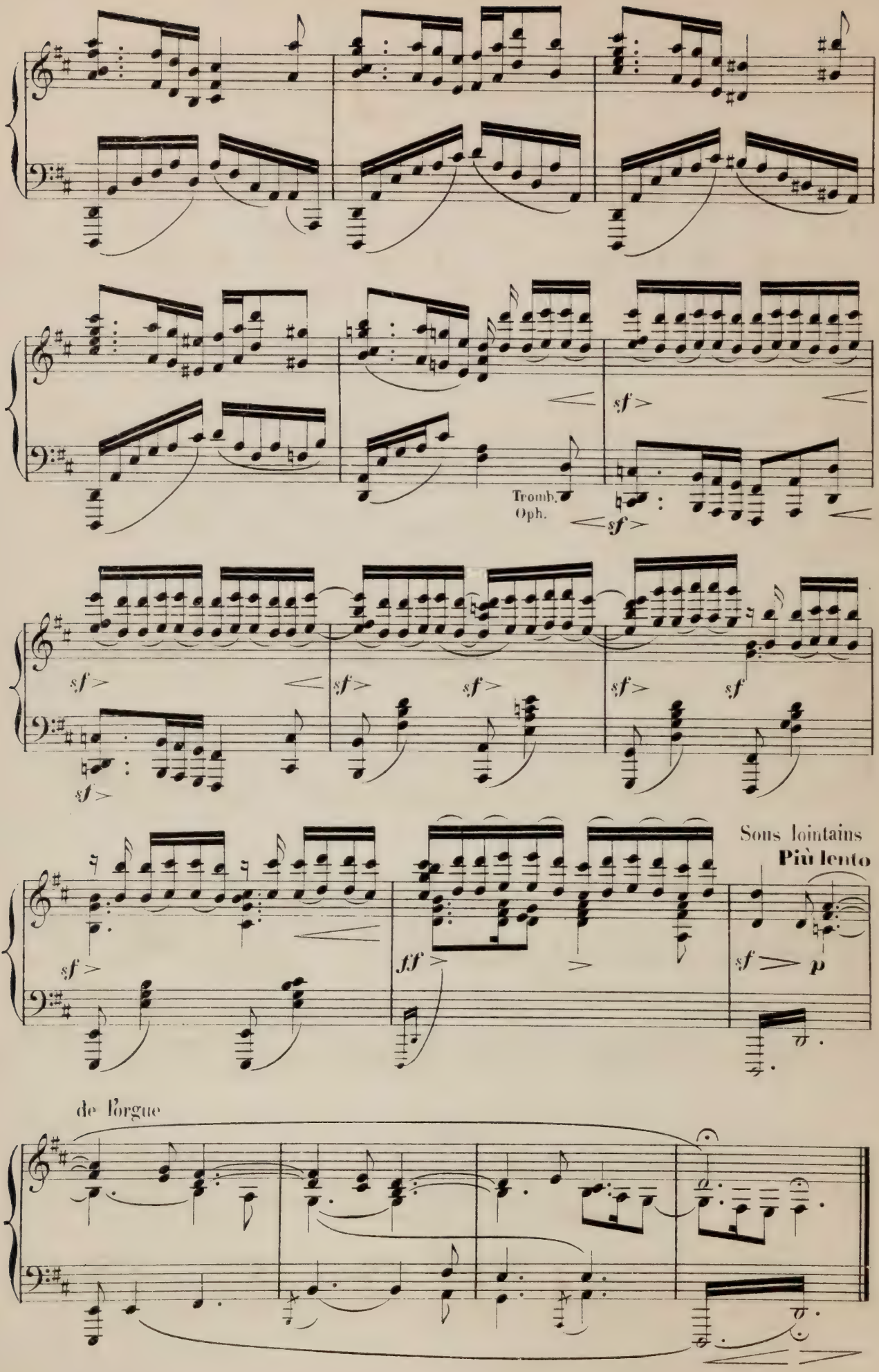


fond de la scène, et entrent à l'église où la foule les suit.



TUTTI. Orgue.



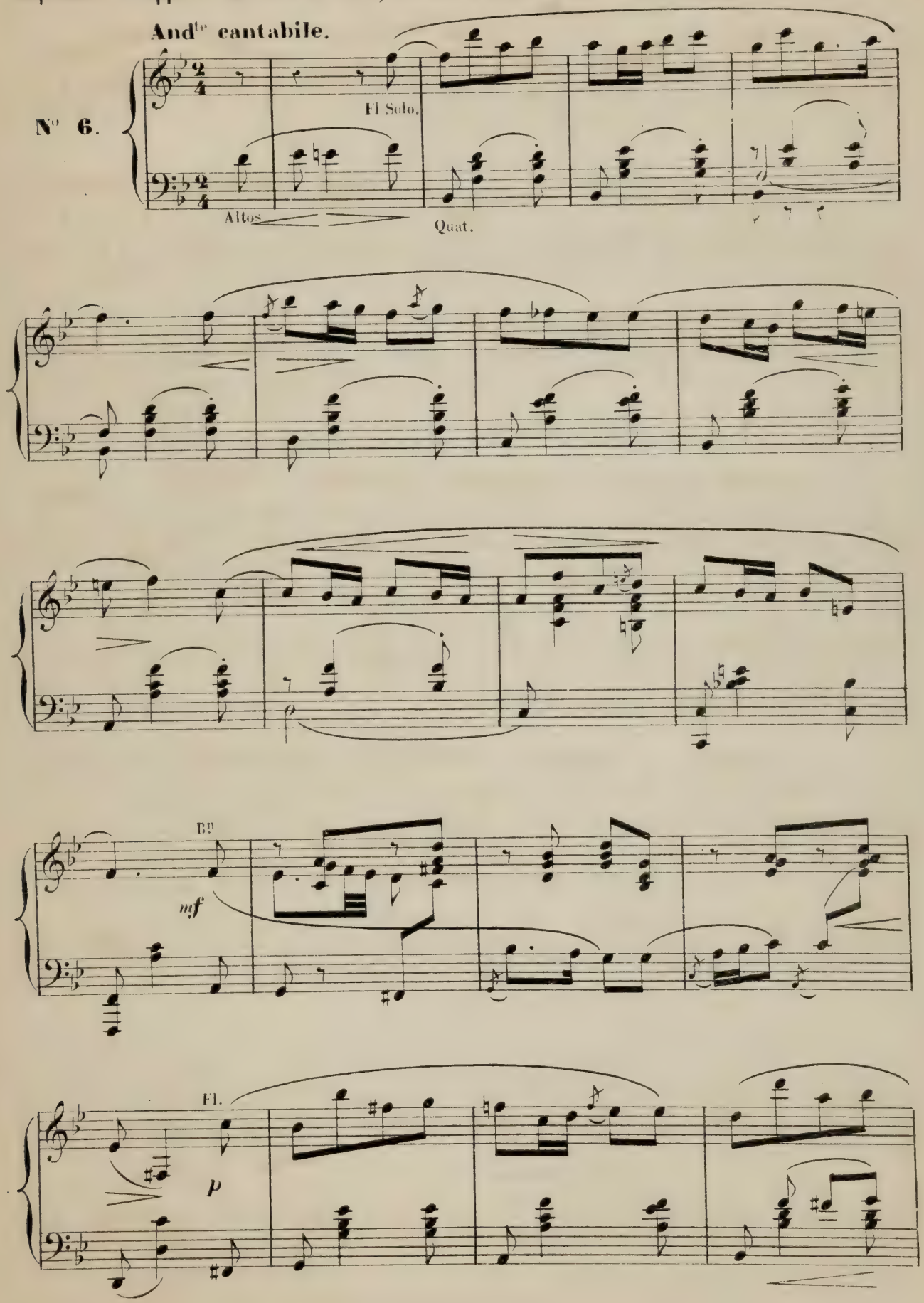

Tromb.
Oph.
Sous lointains
Più lento
de l'orgue

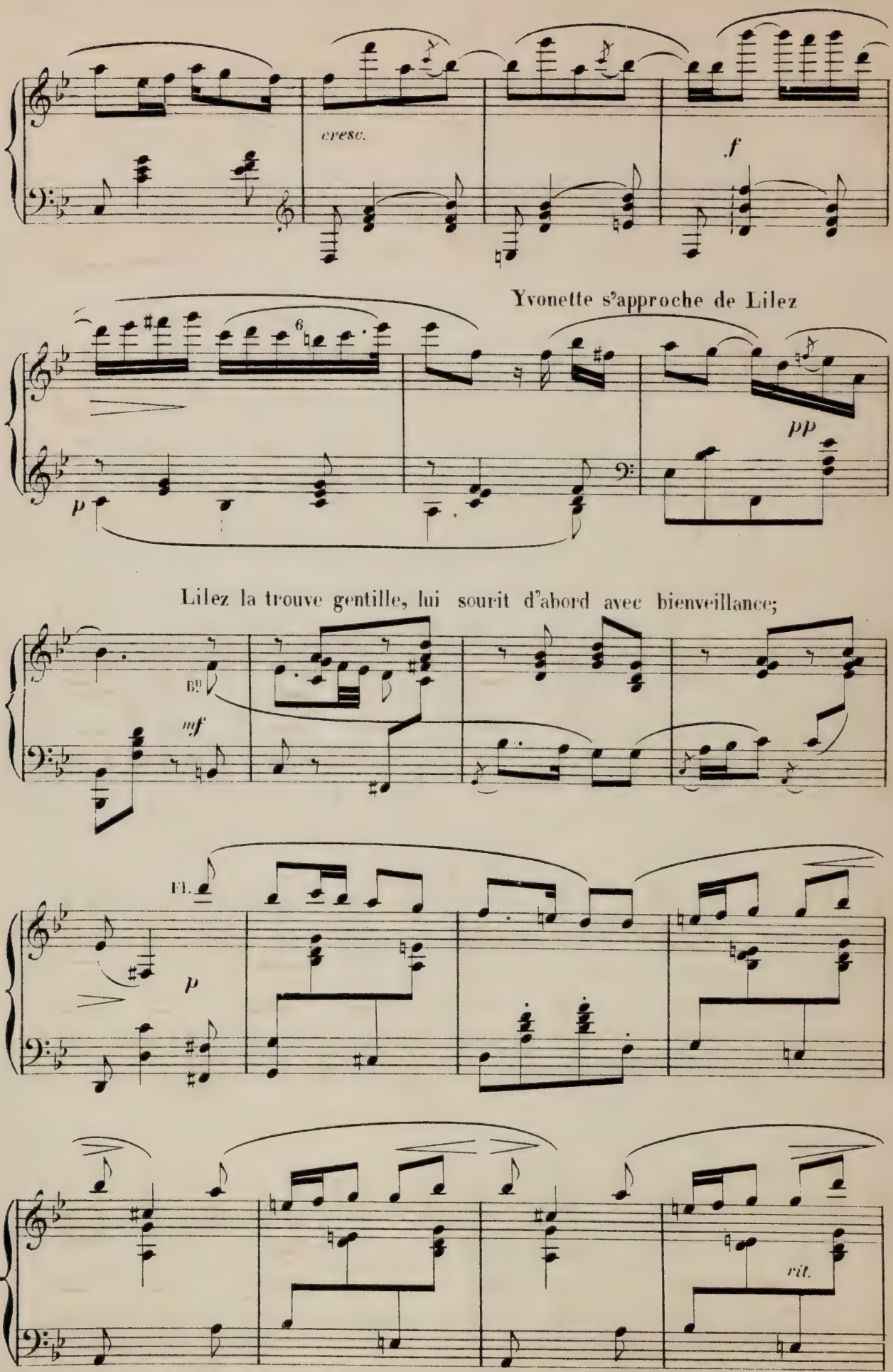
LILEZ ET YVONETTE.

Lorsque Lilez et Yvonette sont restés seuls celui-ci va pour boire au puits; mais la fillette, empressée lui apporte un verre de cidre, car elle a la folie d'aimer un peu le beau musicien.

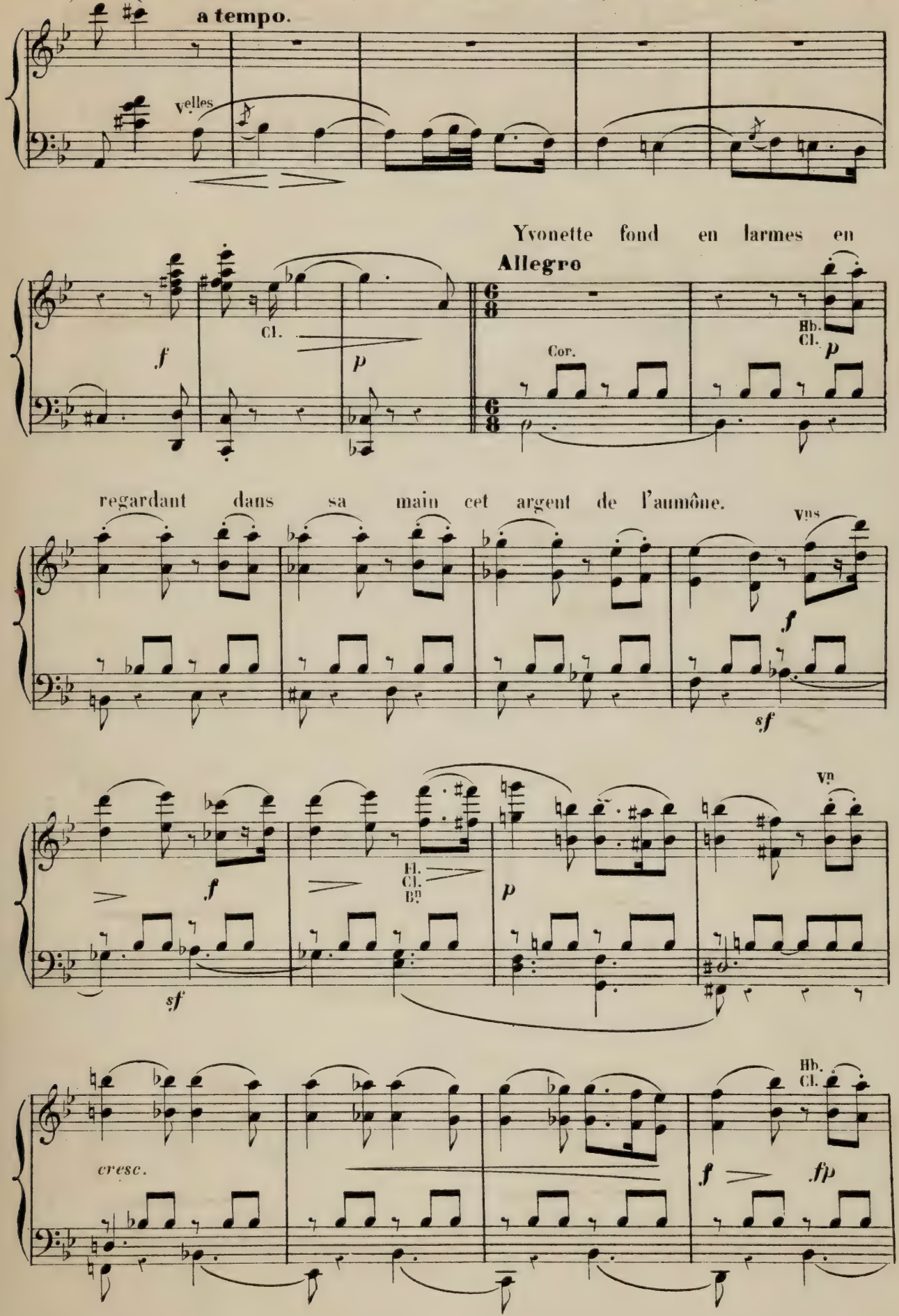
And^te cantabile.

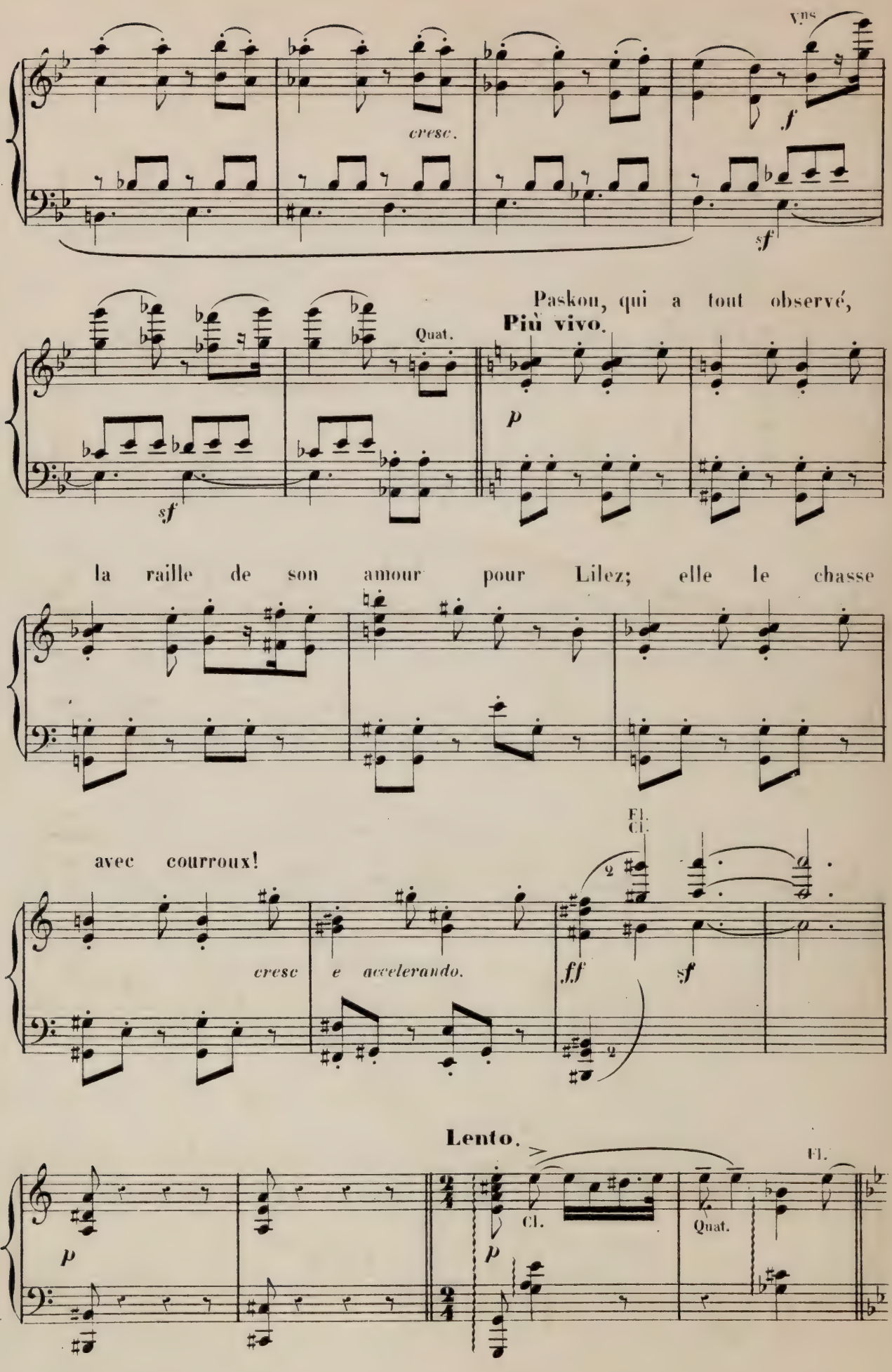
N° 6.



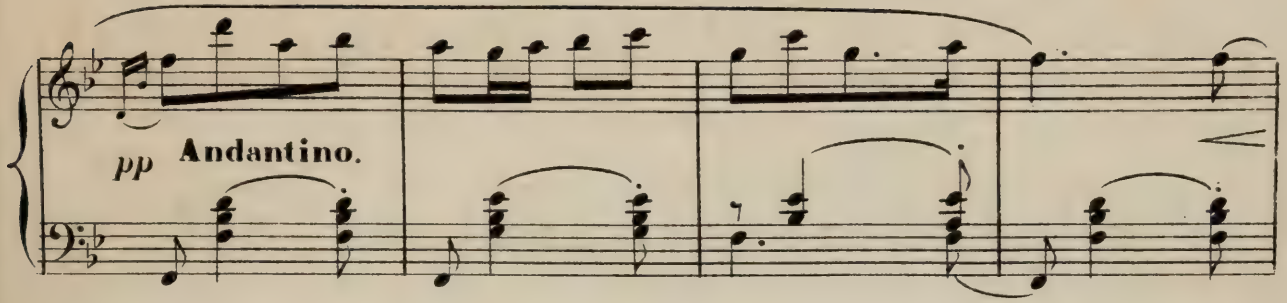

cresc.
f
Yvonette s'approche de Lilez
p
pp
Lilez la trouve gentille, lui sourit d'abord avec bienveillance;
Bn
mf
Fl.
p
rit.

puis, se méprenant sur l'intention de la pauvre fille, il tire de sa bourse un écu de six livres, le lui met dans la main, et entre à l'église.

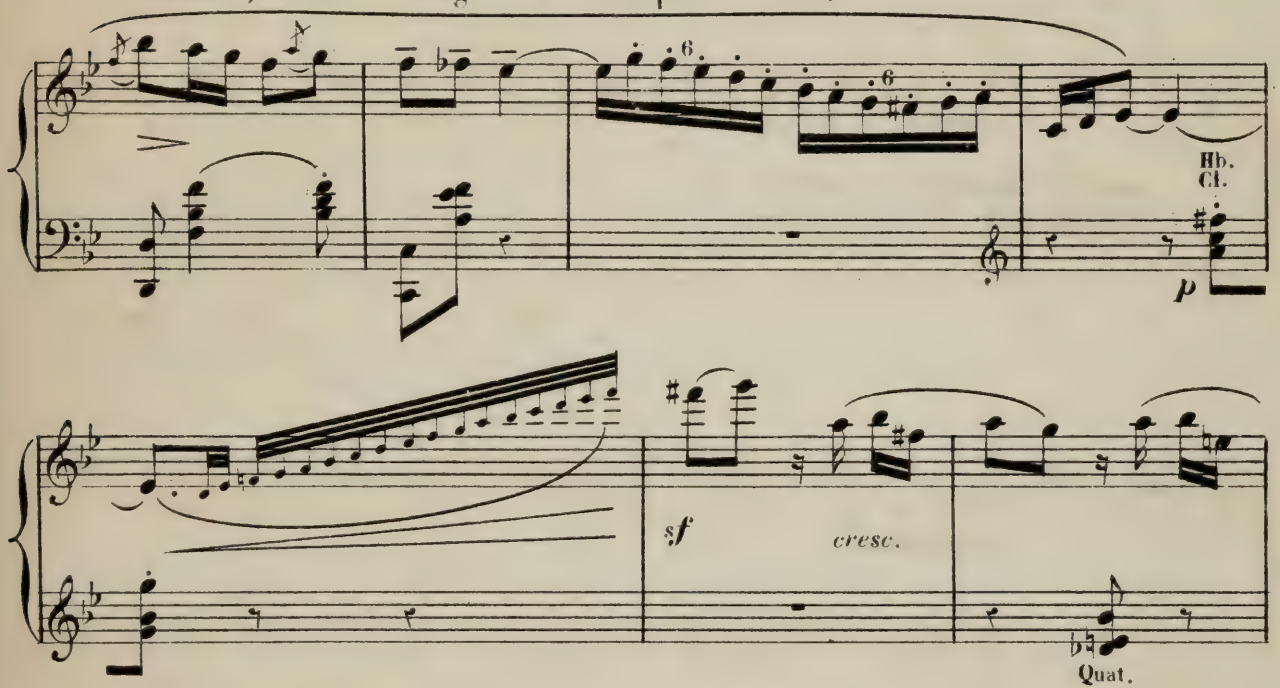



Vns
cresc.
f
sf
Quat.
sf
Paskou, qui a tout observé,
Più vivo.
p
la raille de son amour pour Lilez; elle le chasse
avec courroux!
Fl.
Cl.
cresc e accelerando.
ff
sf
Lento.
Fl.
p
Cl.
p
Quat.

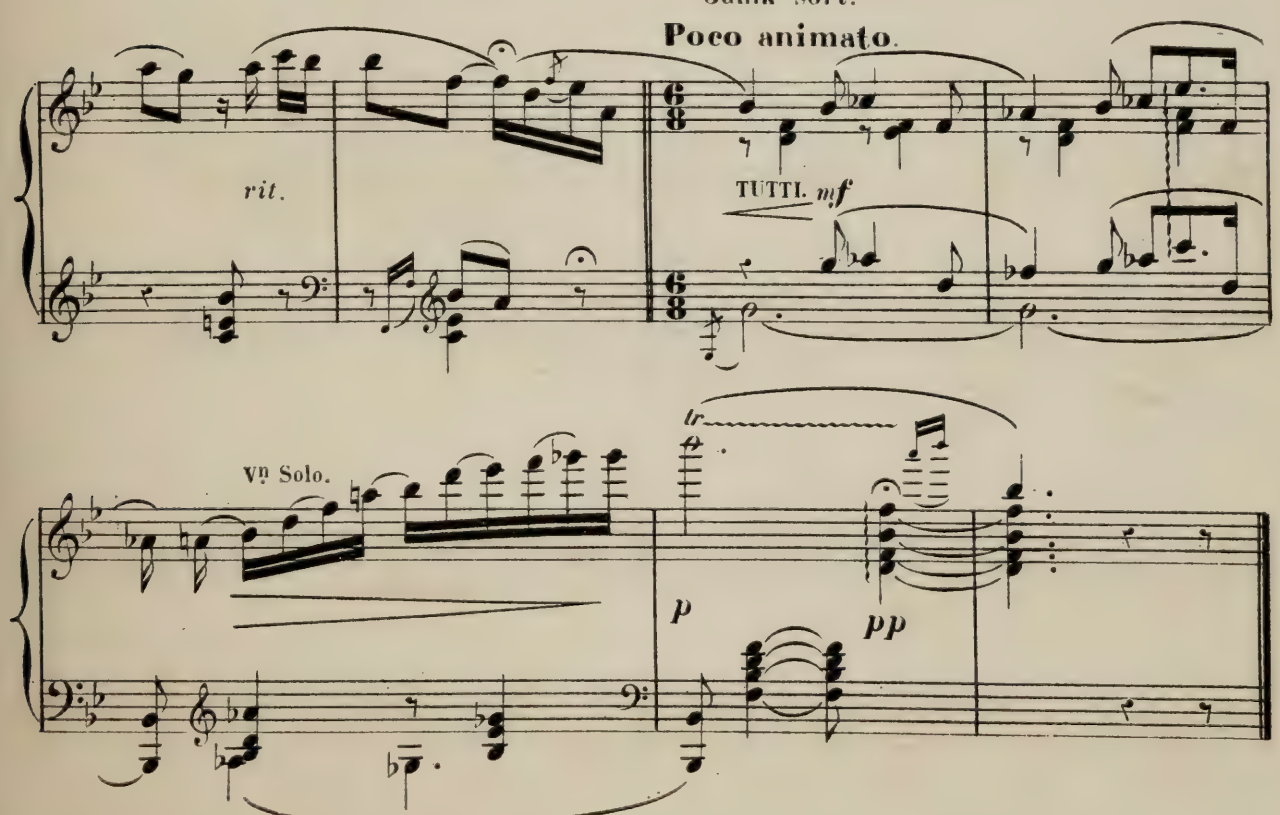
Survient le petit Janik qui s'efforce de la



consoler; elle l'oblige à accepter l'écu.



Janik sort.

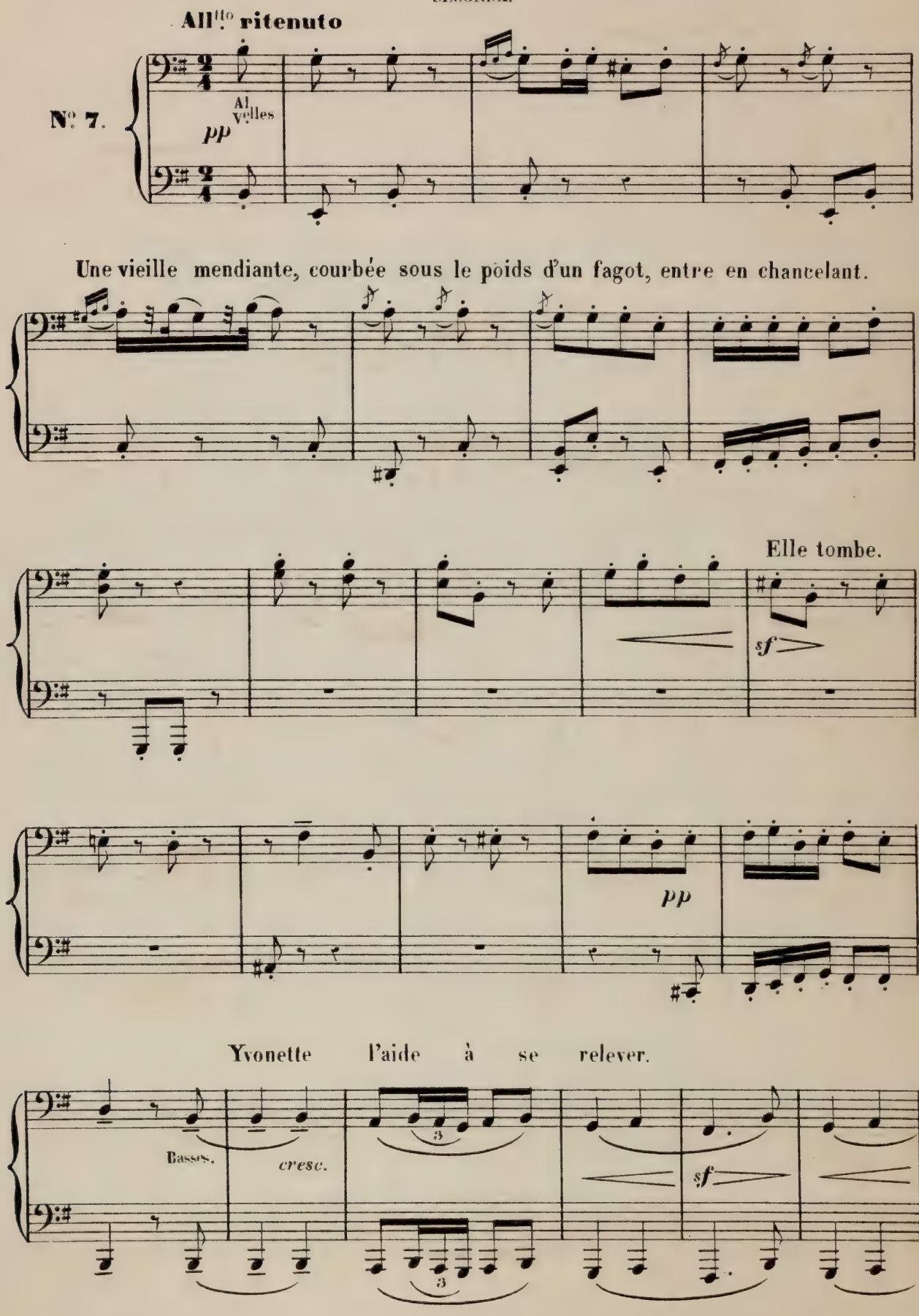


ENTRÉE DE LA REINE DES KORRIGANS.

RONDE DES KORRIGANS.

BALLABILE

SECONDA.

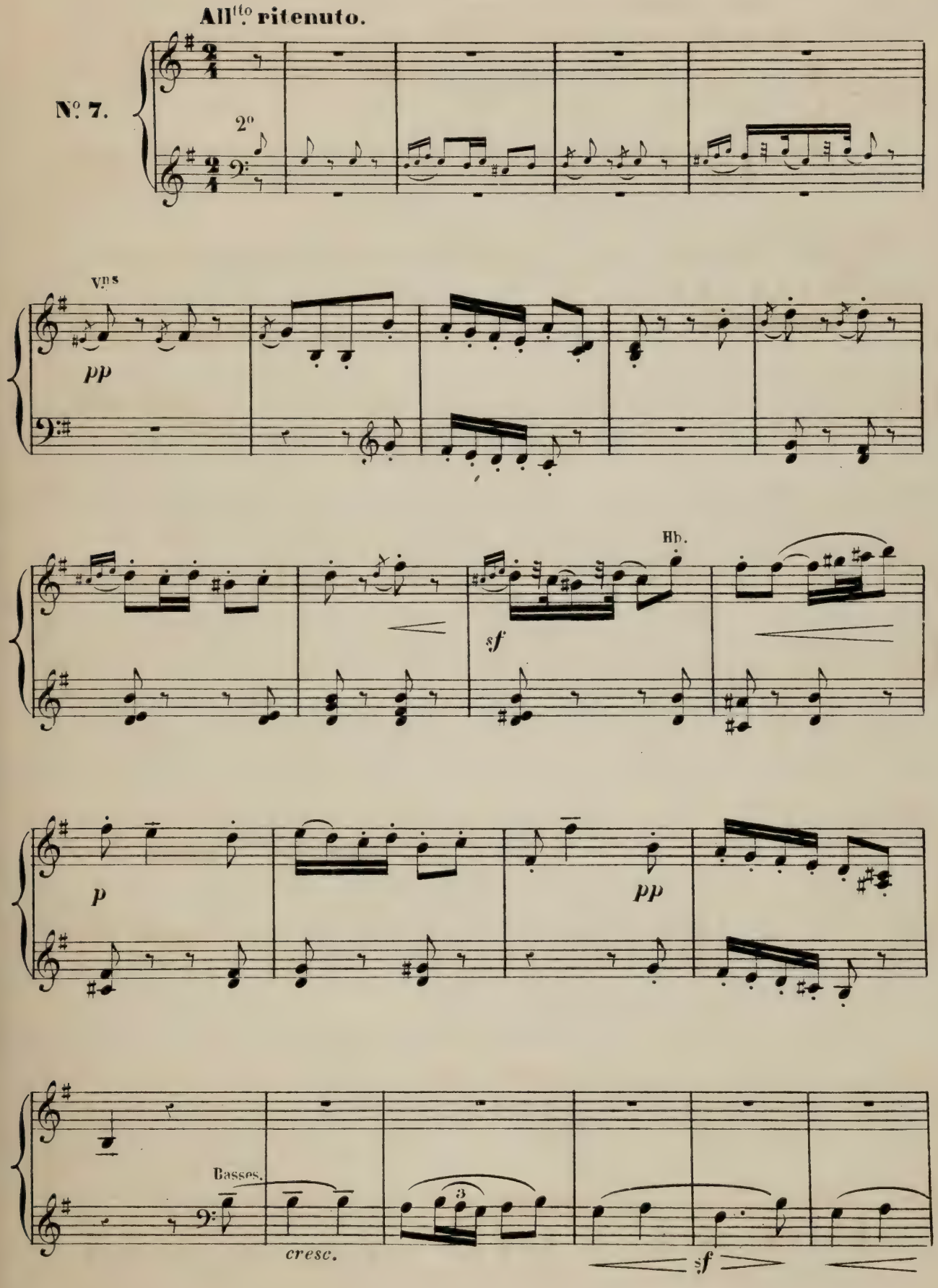

All.tto ritenuto
N.o 7.
Al Vlles
pp
Une vieille mendiante, courbée sous le poids d'un fagot, entre en chancelant.
Elle tombe.
sf
pp
Yvonette l'aide à se relever.
Basses.
cresc.
sf

ENTRÉE DE LA REINE DES KORRIGANS.

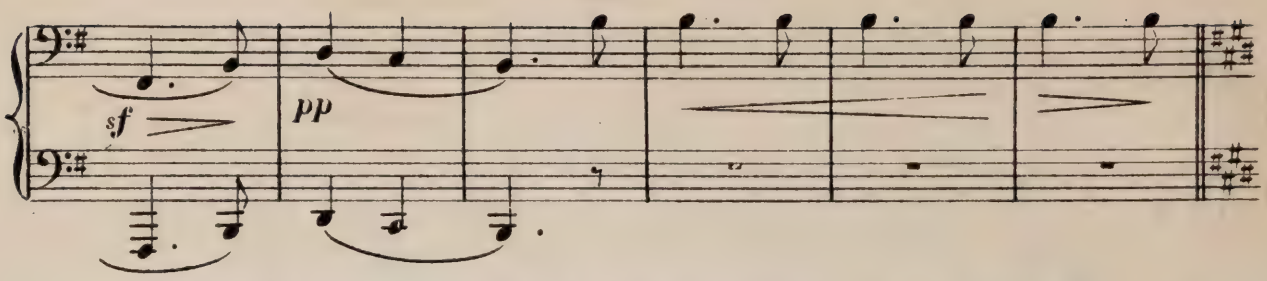
RONDE DES KORRIGANS.

BALLABILE.

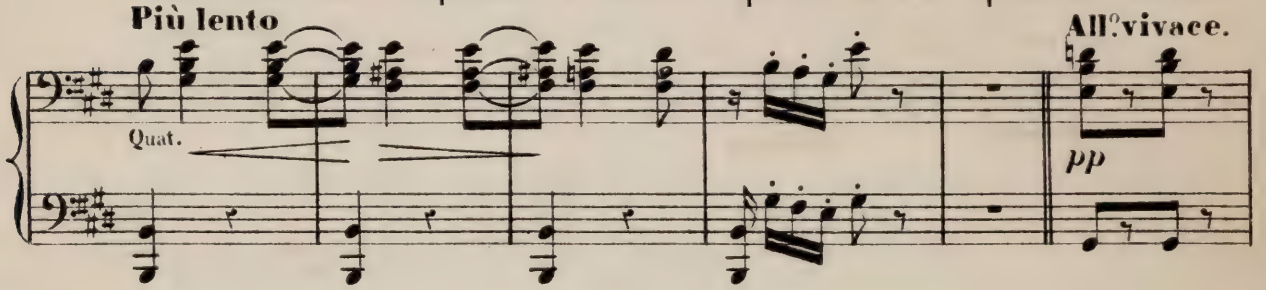
PRIMA.

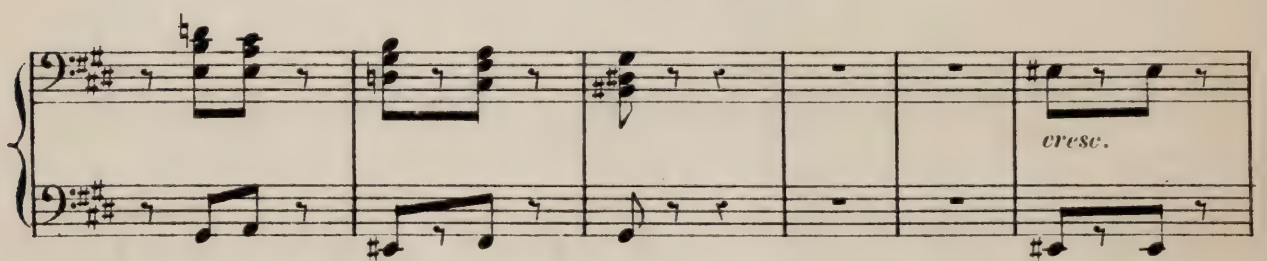


Cor.

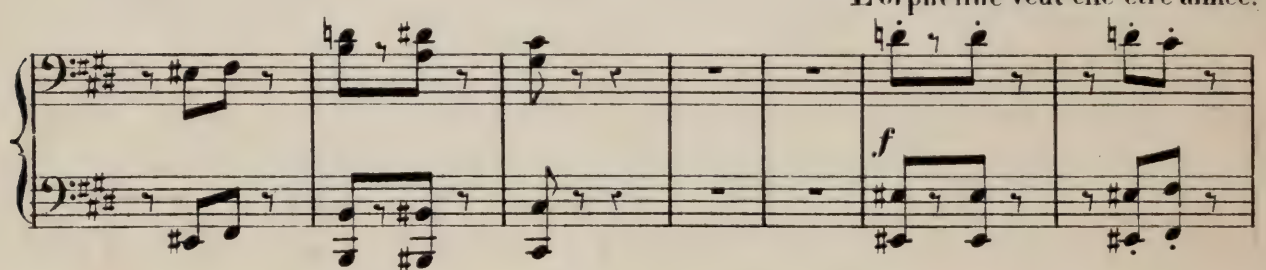


La vieille fait comprendre à Yvonette qu'elle la sait éprise de Lilez.

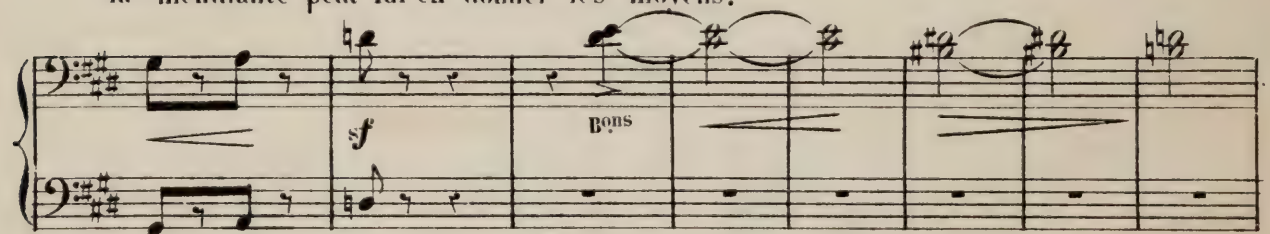




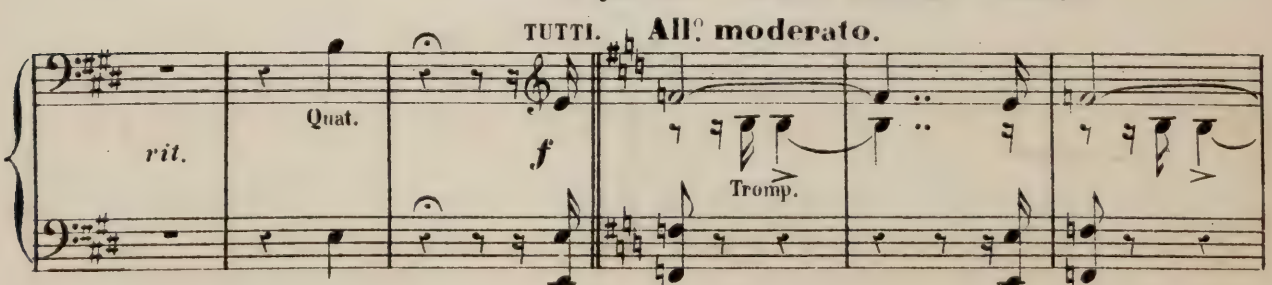
L'orpheline veut-elle être aimée?

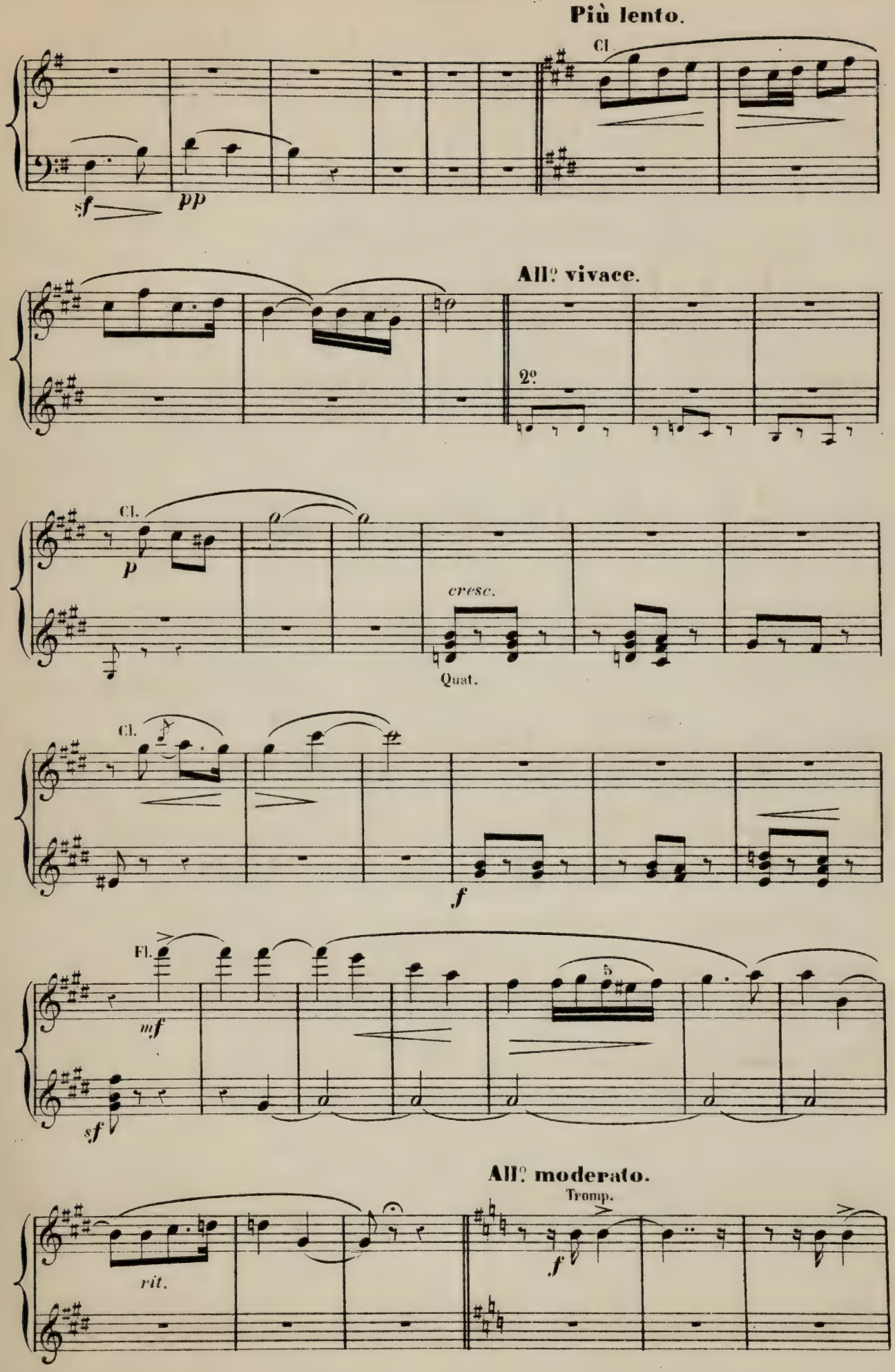


la mendiante peut lui en donner les moyens.



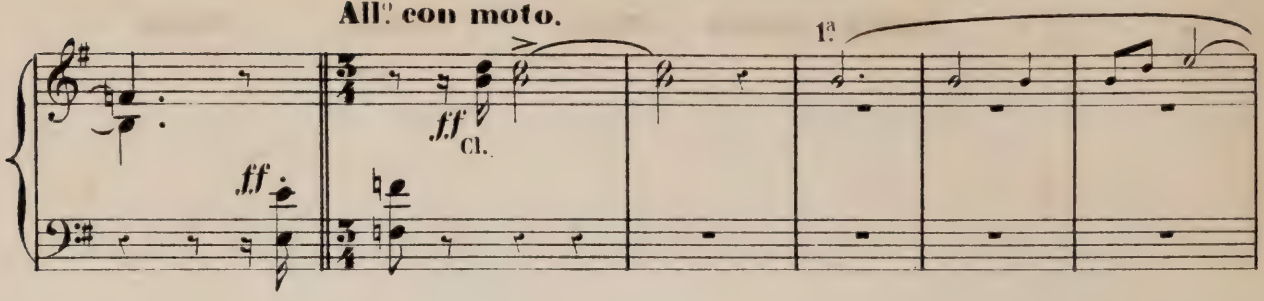
« Qui donc es-tu?» demande Yvonette.



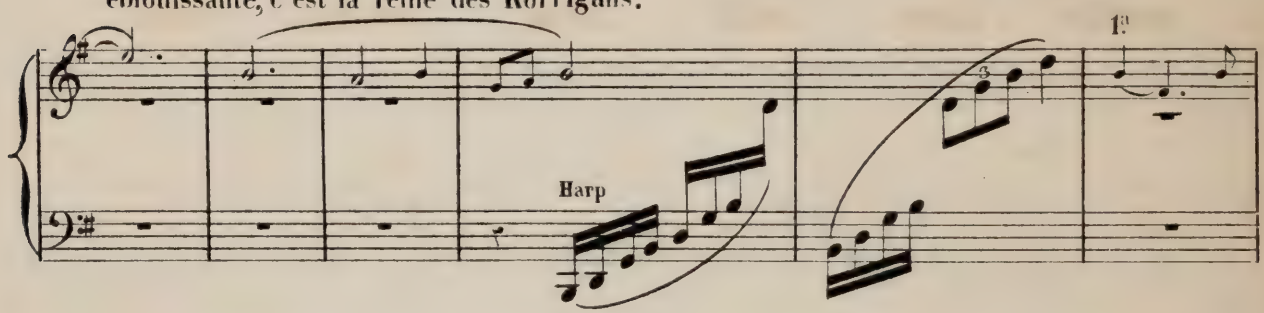

Più lento.
Cl.
sf
pp
All.o vivace.
2.o
Cl.
p
cresc.
Quat.
Cl.
f
Fl.
mf
sf
5
All.o moderato.
Tromp.
f
rit.

La vieille se transforme et apparaît sous les traits d'une fée

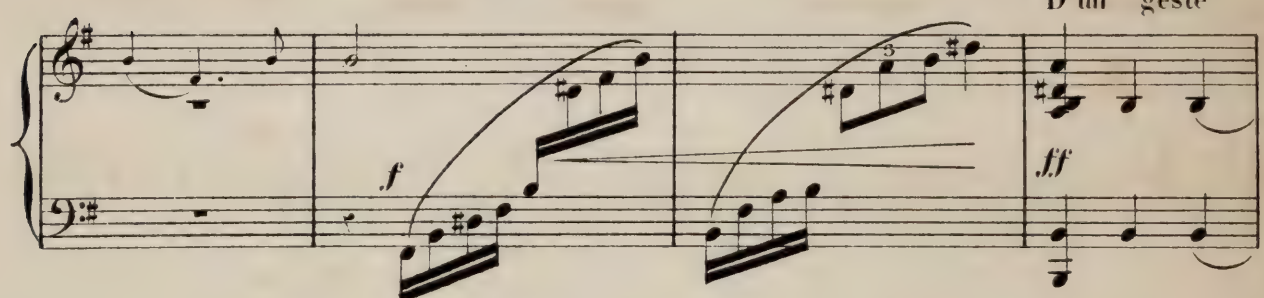
All.° con moto.



éblouissante; c'est la reine des Korrigans.

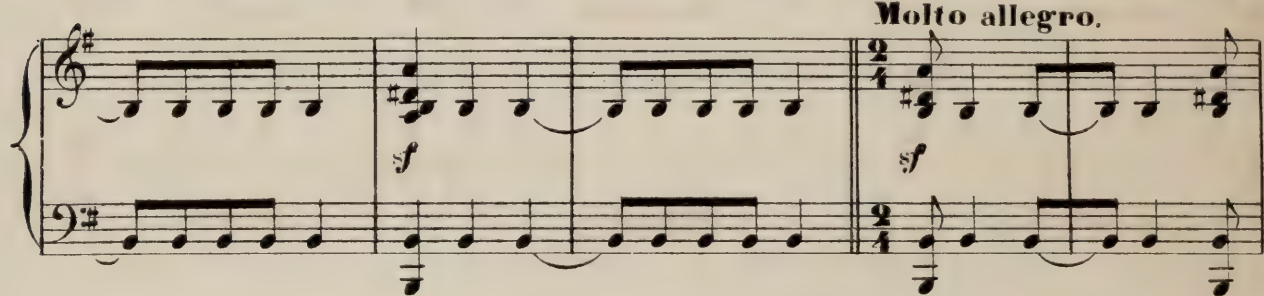


D'un geste

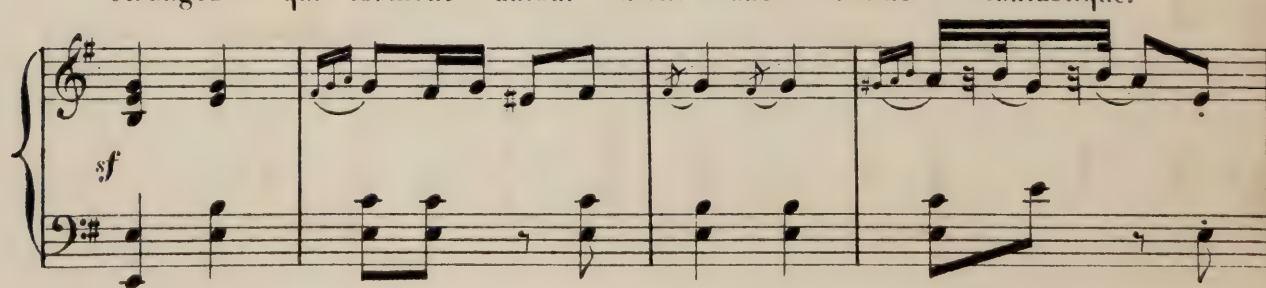


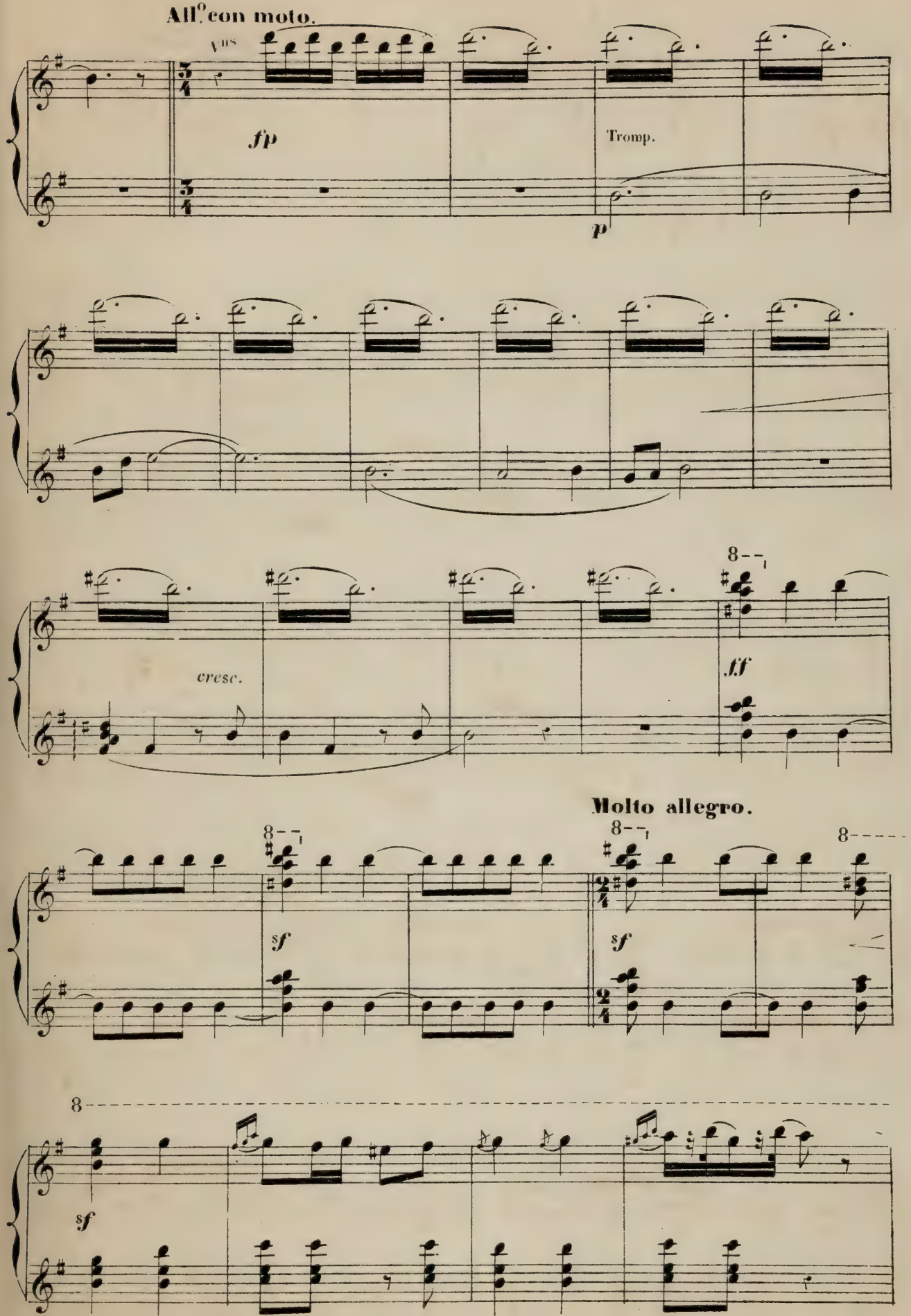
de commandement elle fait sortir du puits une longue file de nains

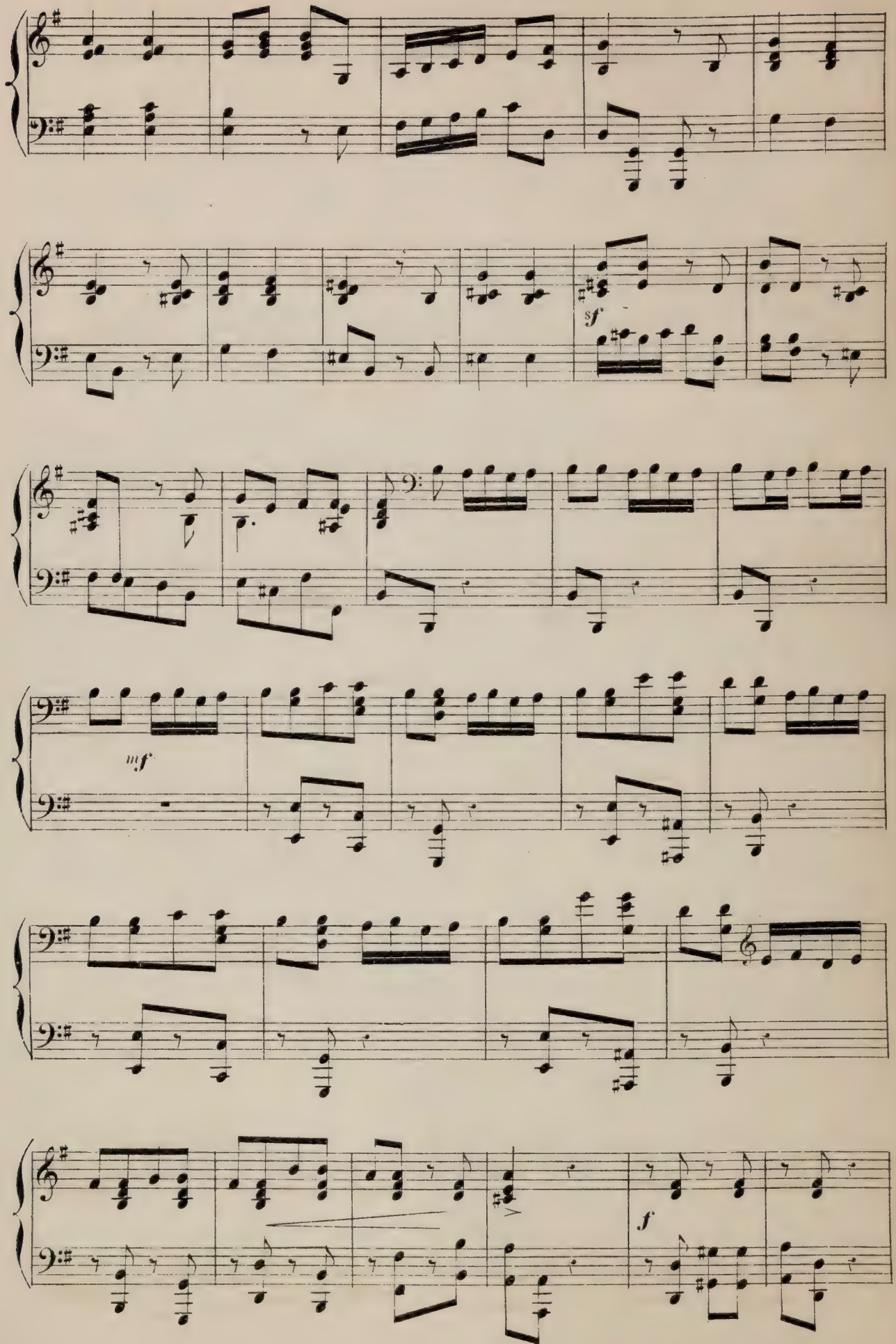
Molto allegro.

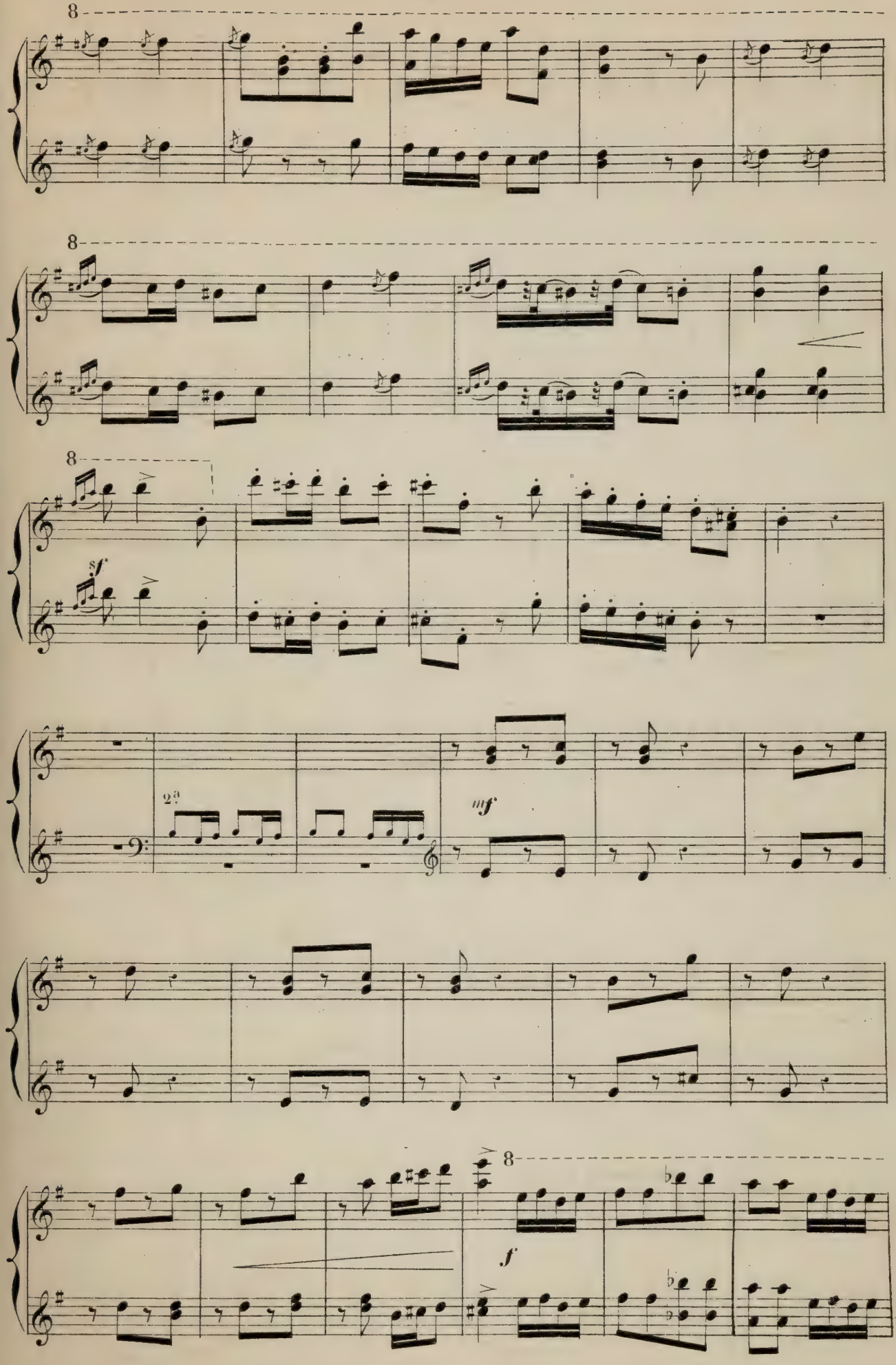


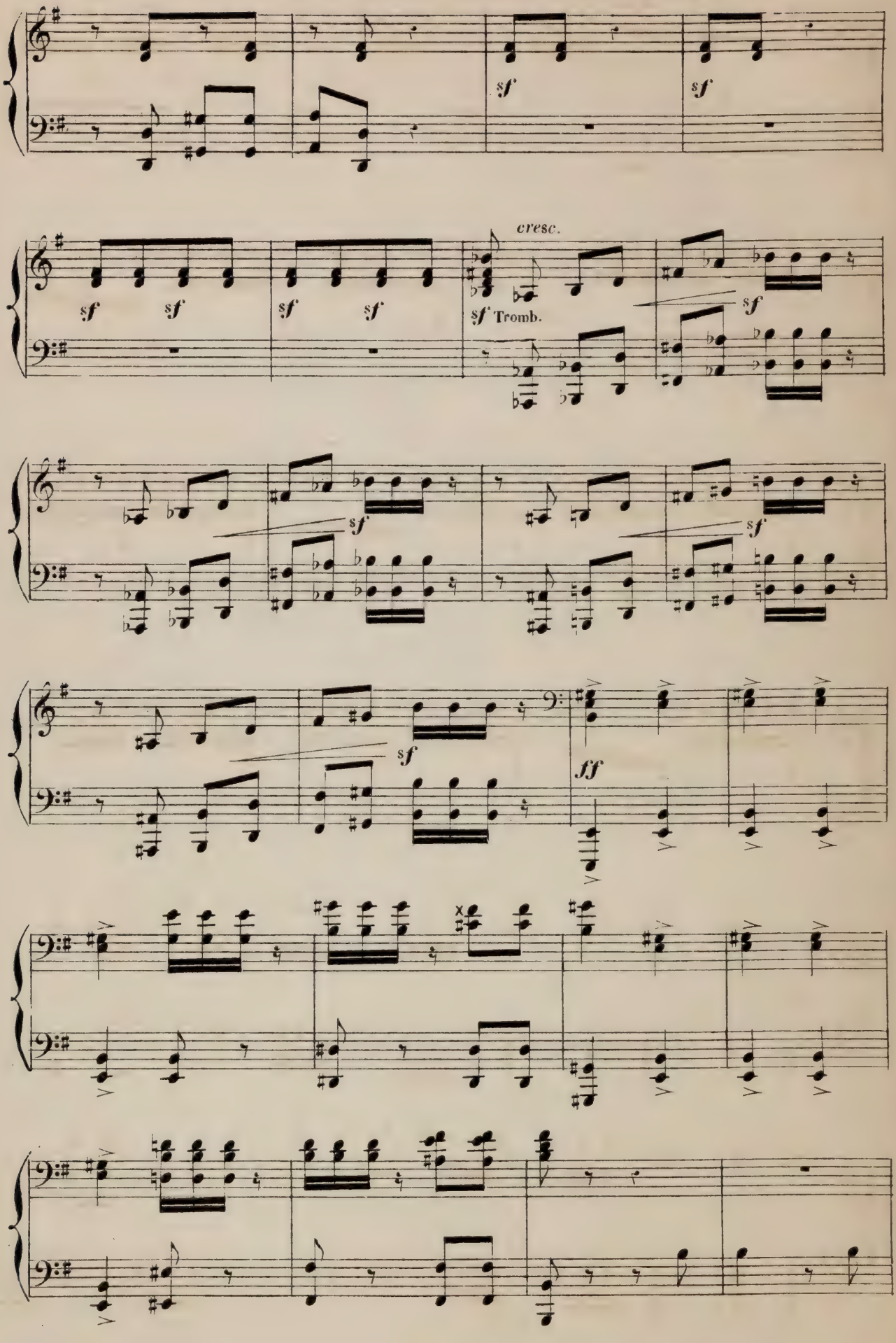
étranges qui forment autour d'elle une ronde fantastique!

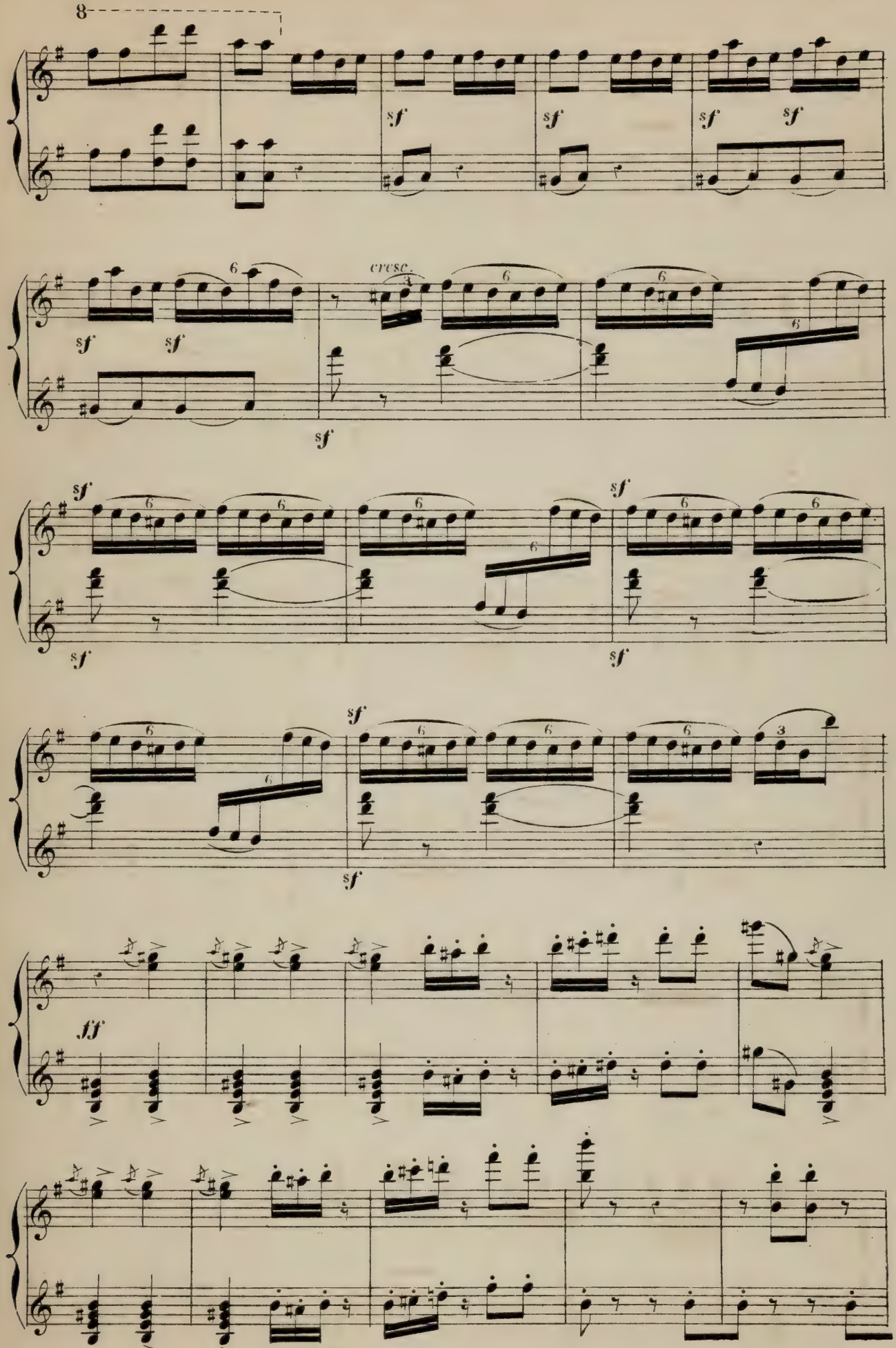



All.o con moto.
Vns
fp
Tromp.
p
cresc.
ff
Molto allegro.
sf
sf
sf
sf

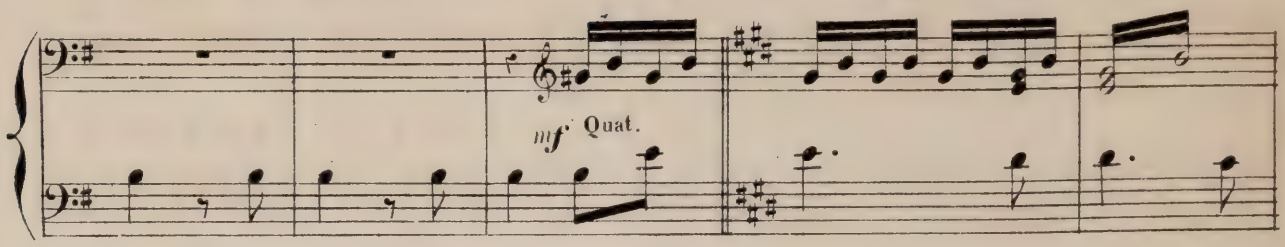

sf
mf
f


8
8
8
sf
2a
mf
8
f

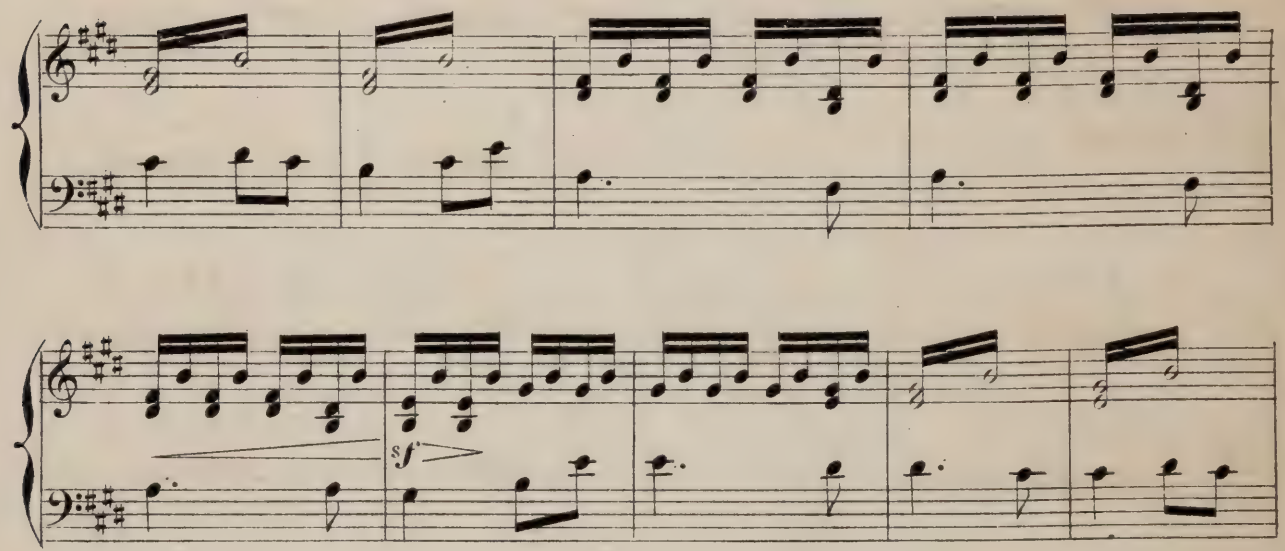

sf
sf
sf sf
sf sf
cresc.
sf Tromb.
sf
sf
sf
sf
ff

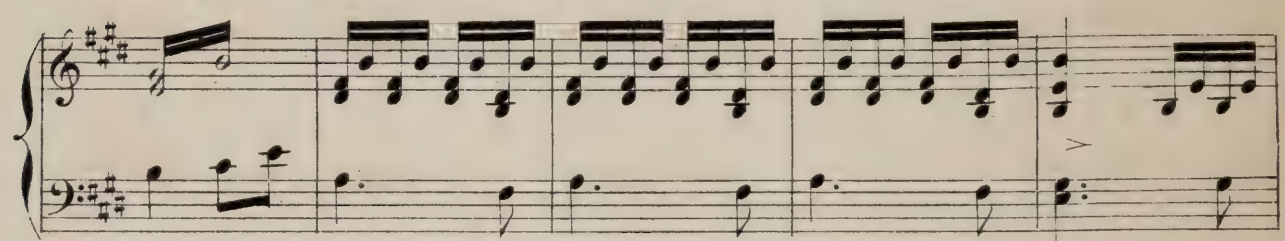

8
sf
cresc.
fff

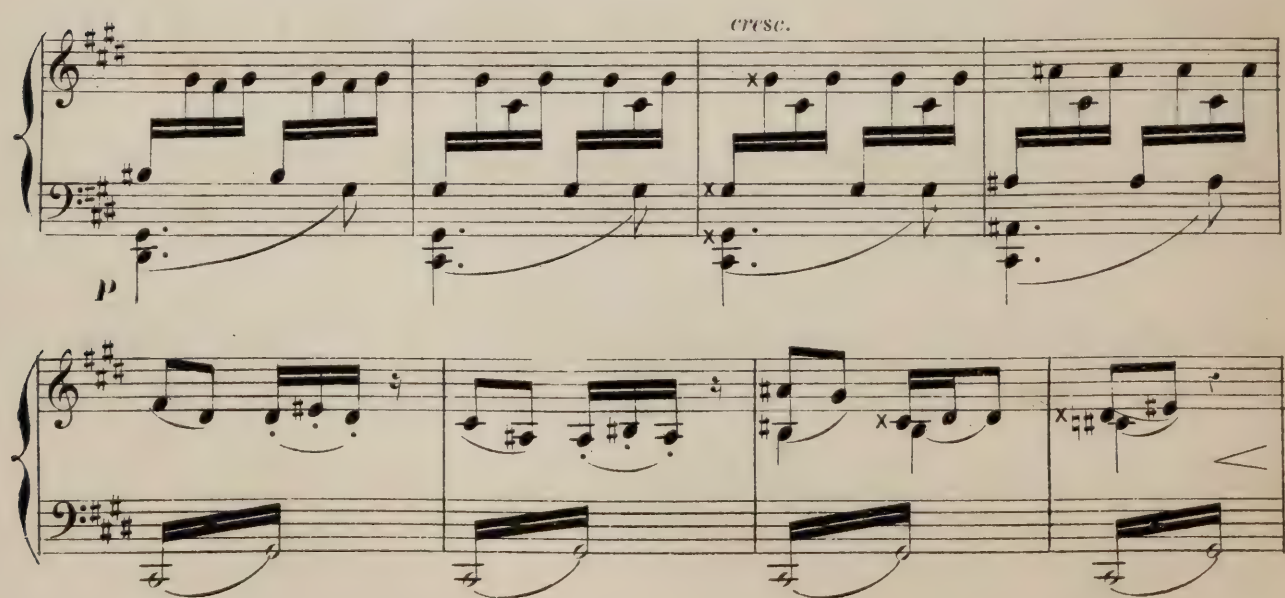
Après les nains, surgissent de tous côtés

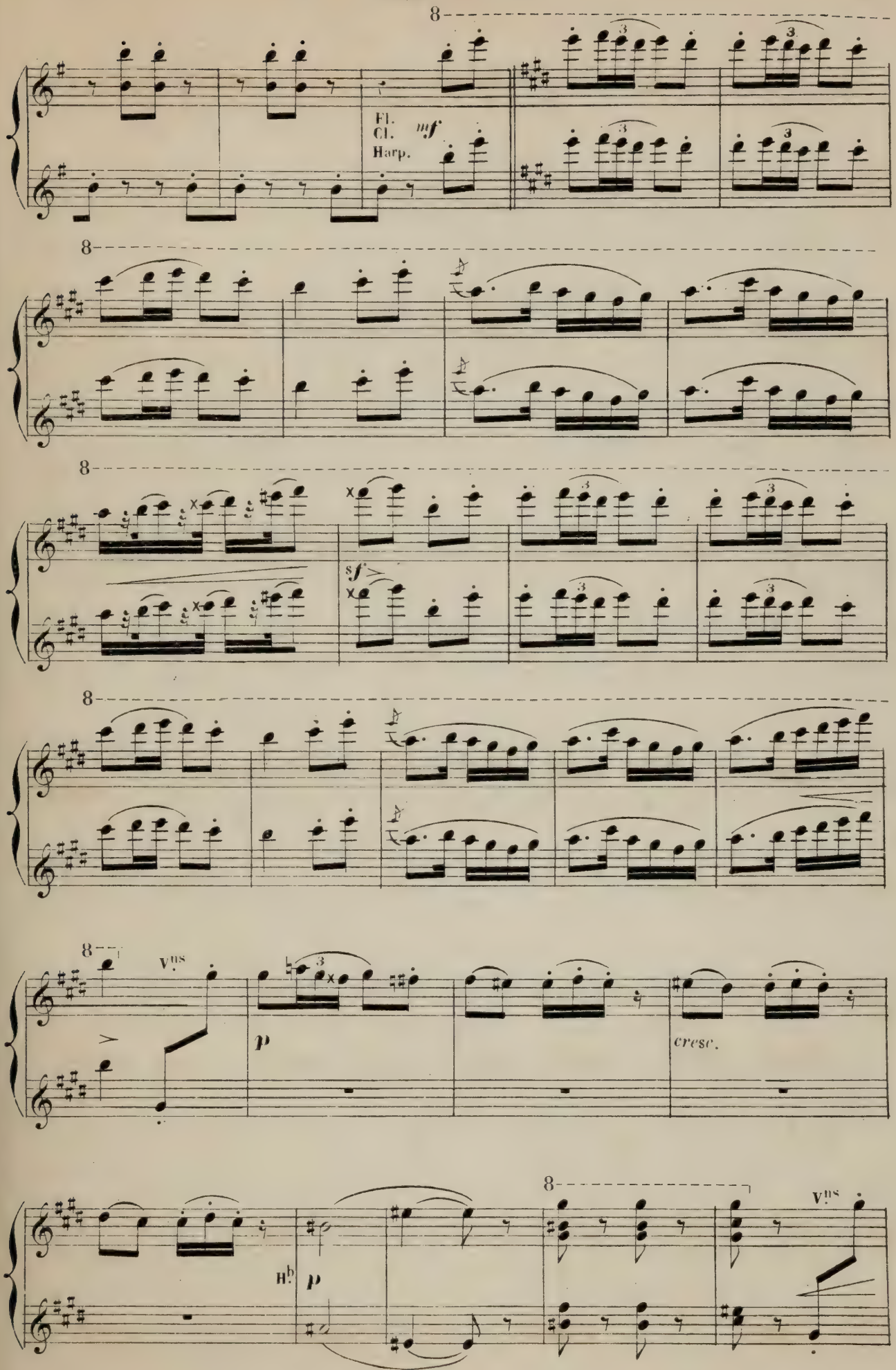


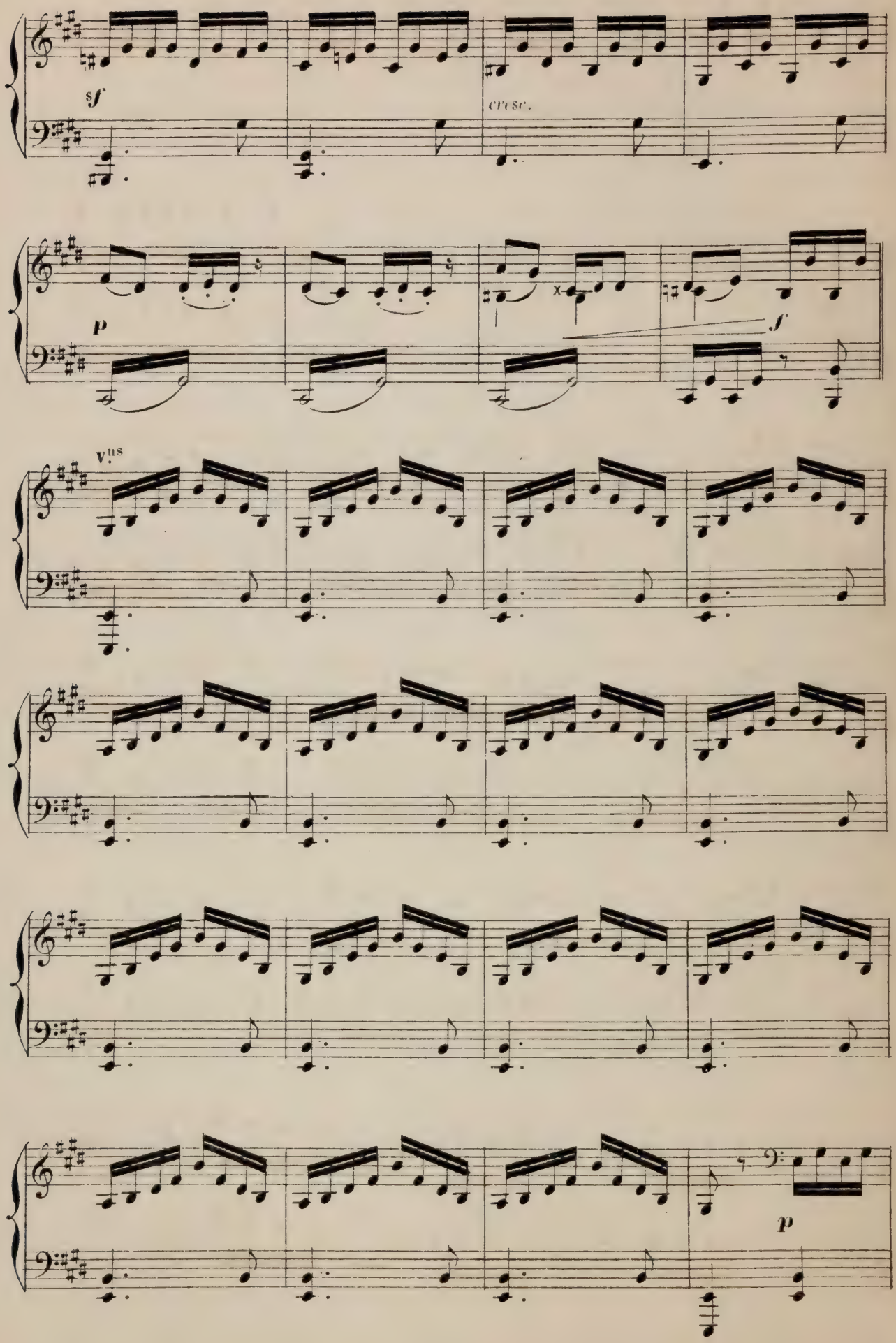
des créatures jeunes et charmantes, ce sont les compagnes de la fée.

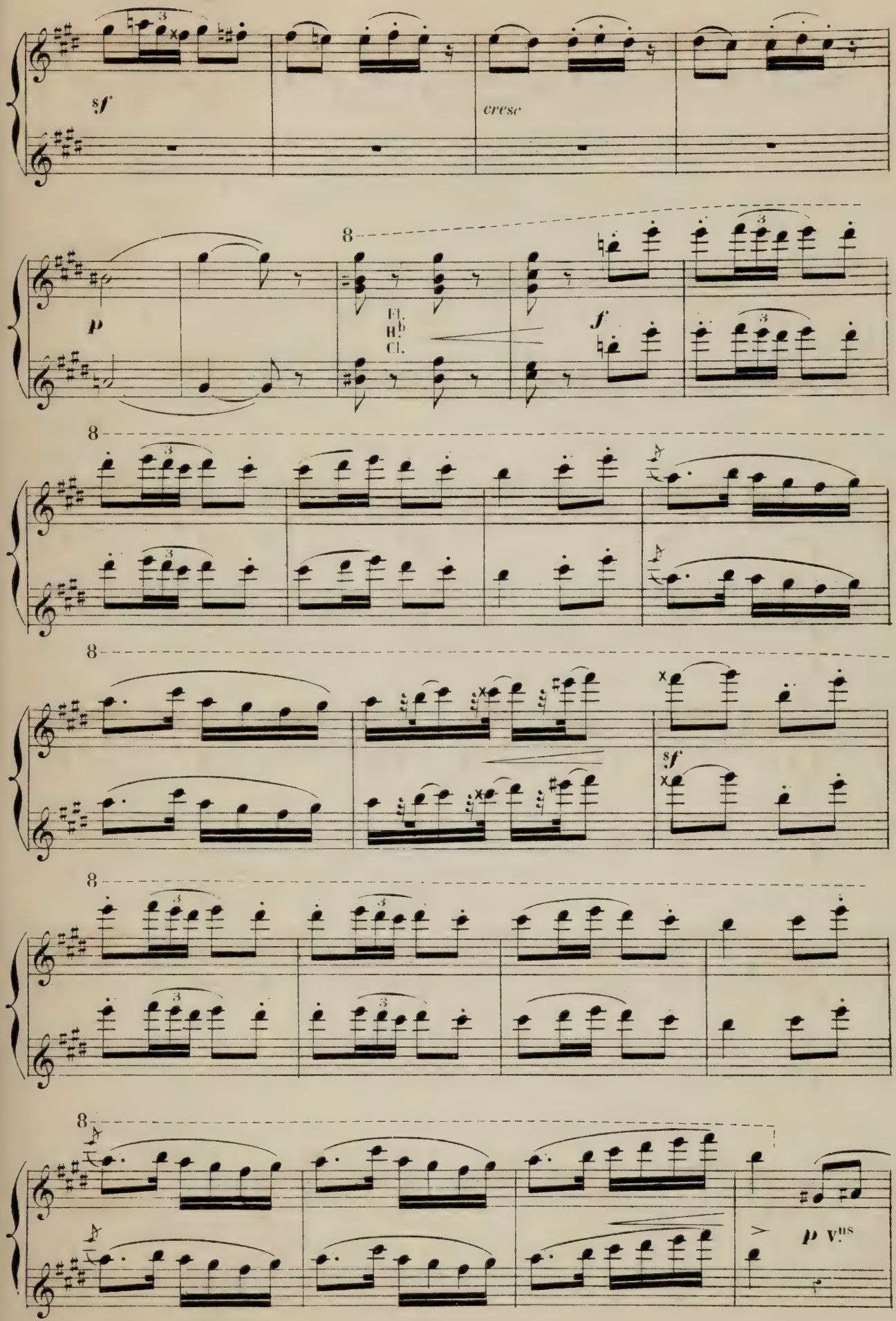


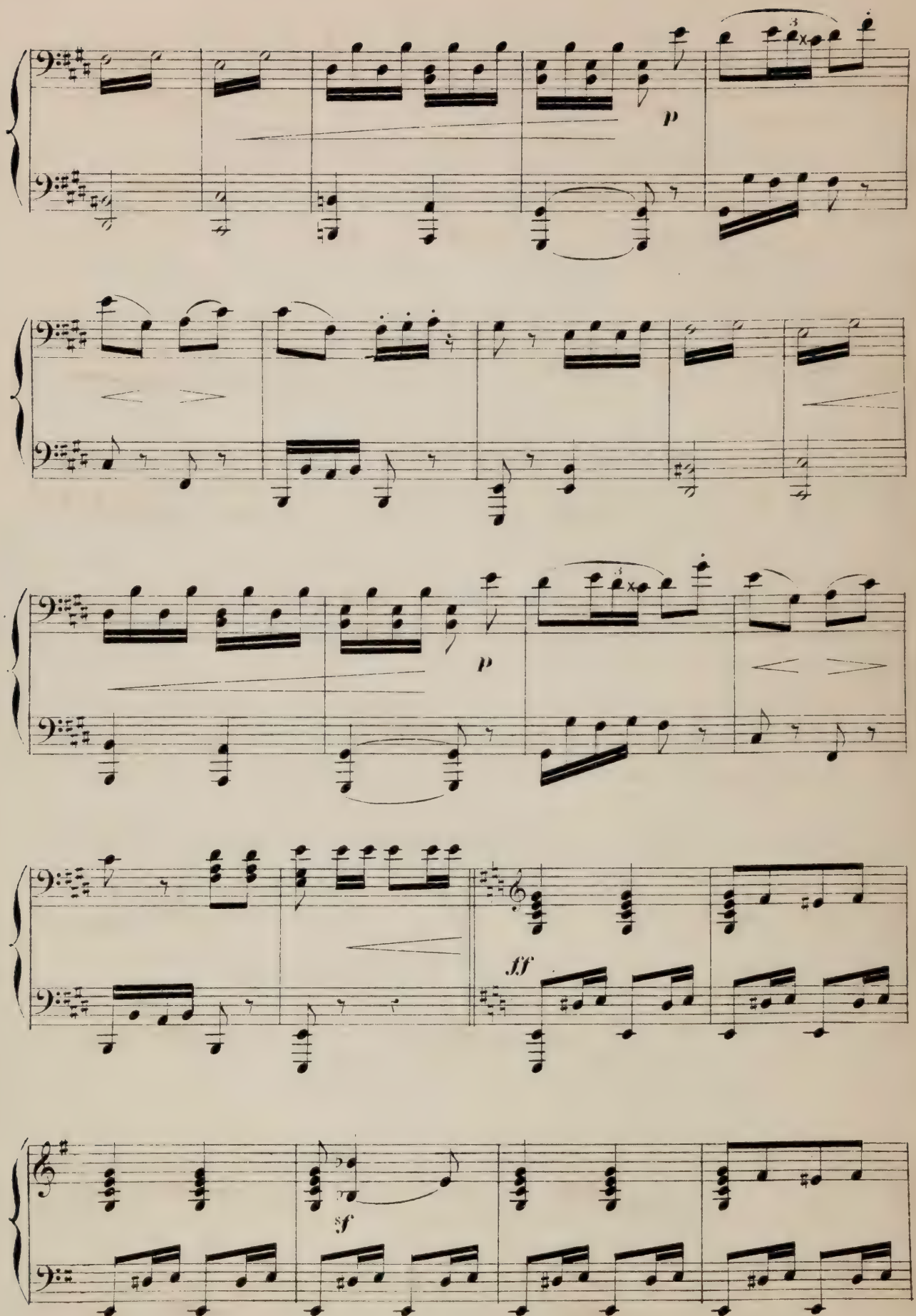


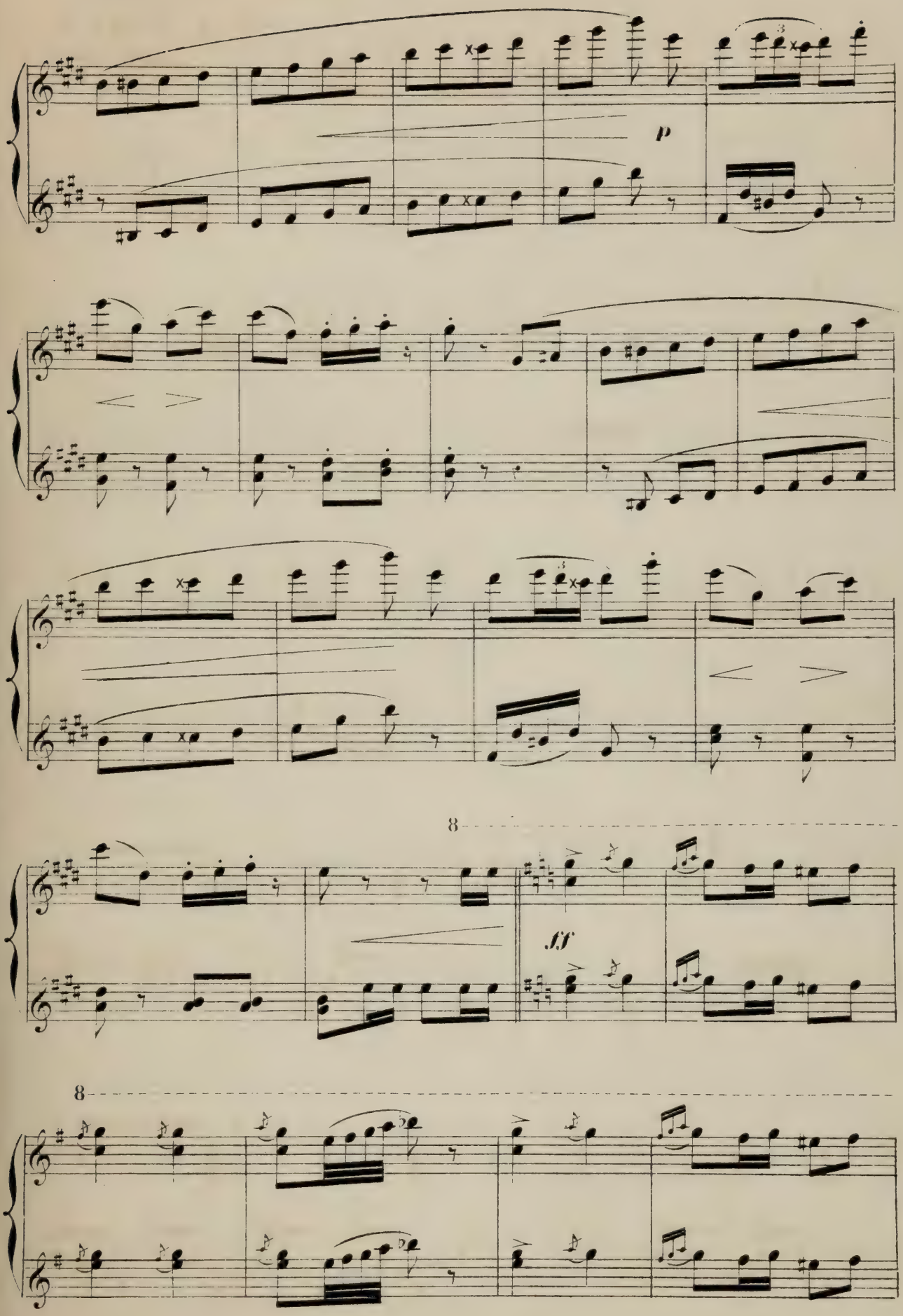



8
Fl.
Cl.
Harp.
mf
8
8
sf
8
8
V.ns
p
cresc.
8
Hb
p
8
V.ns


sf
cresc.
p
f
V.us
p


sf
cresc
p
8
Fl.
B♭
Cl.
f
sf
p Vns


p
p
ff
sf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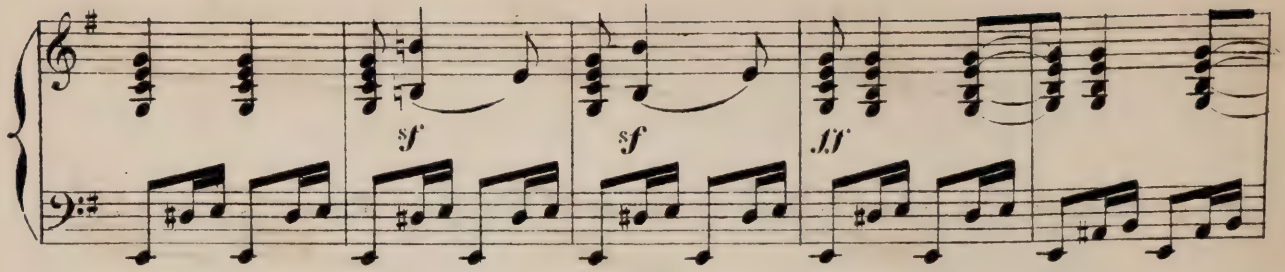
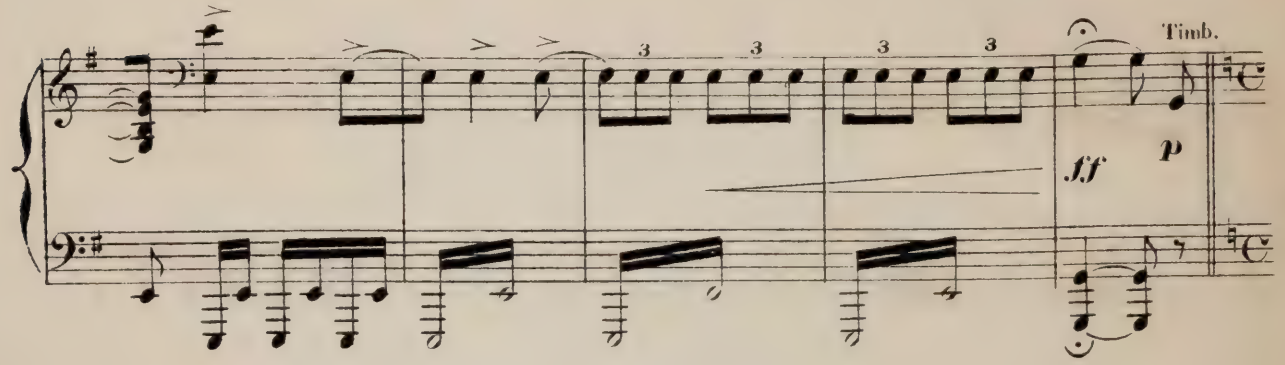
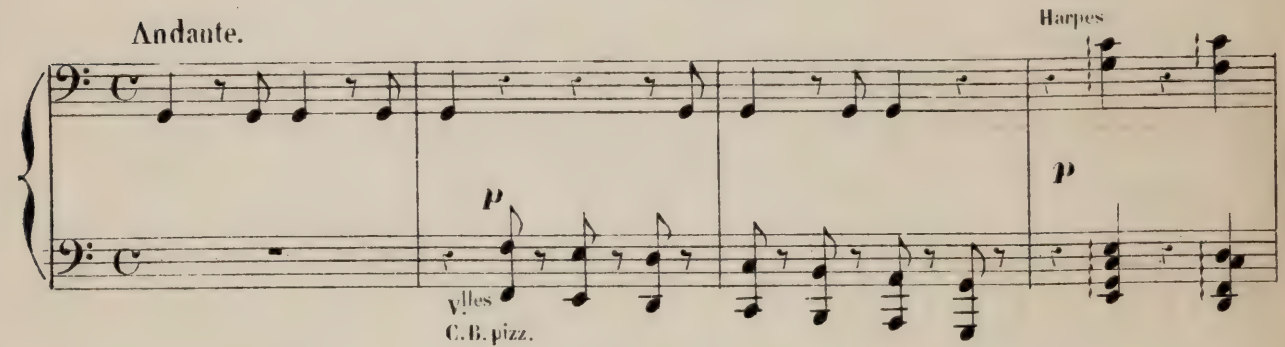
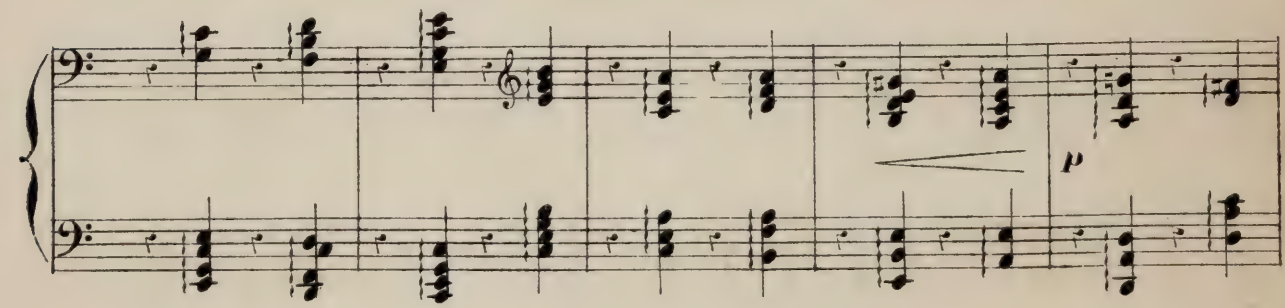
8
ff
8

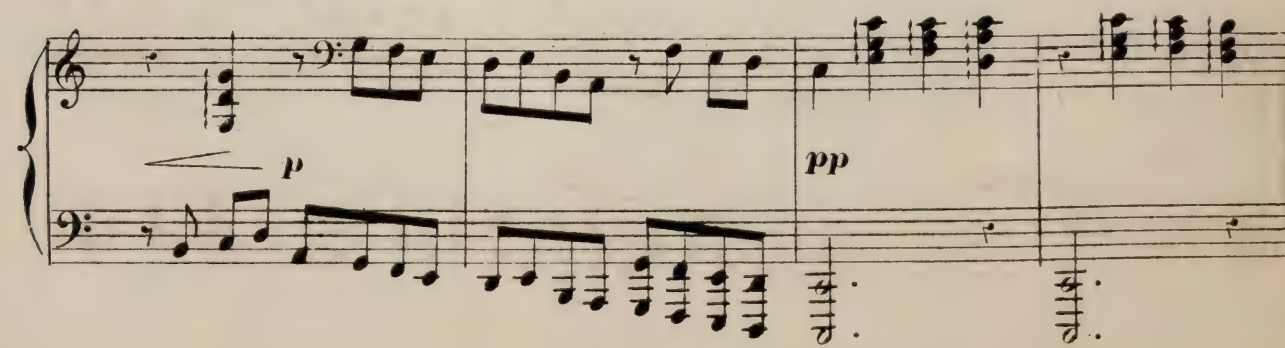


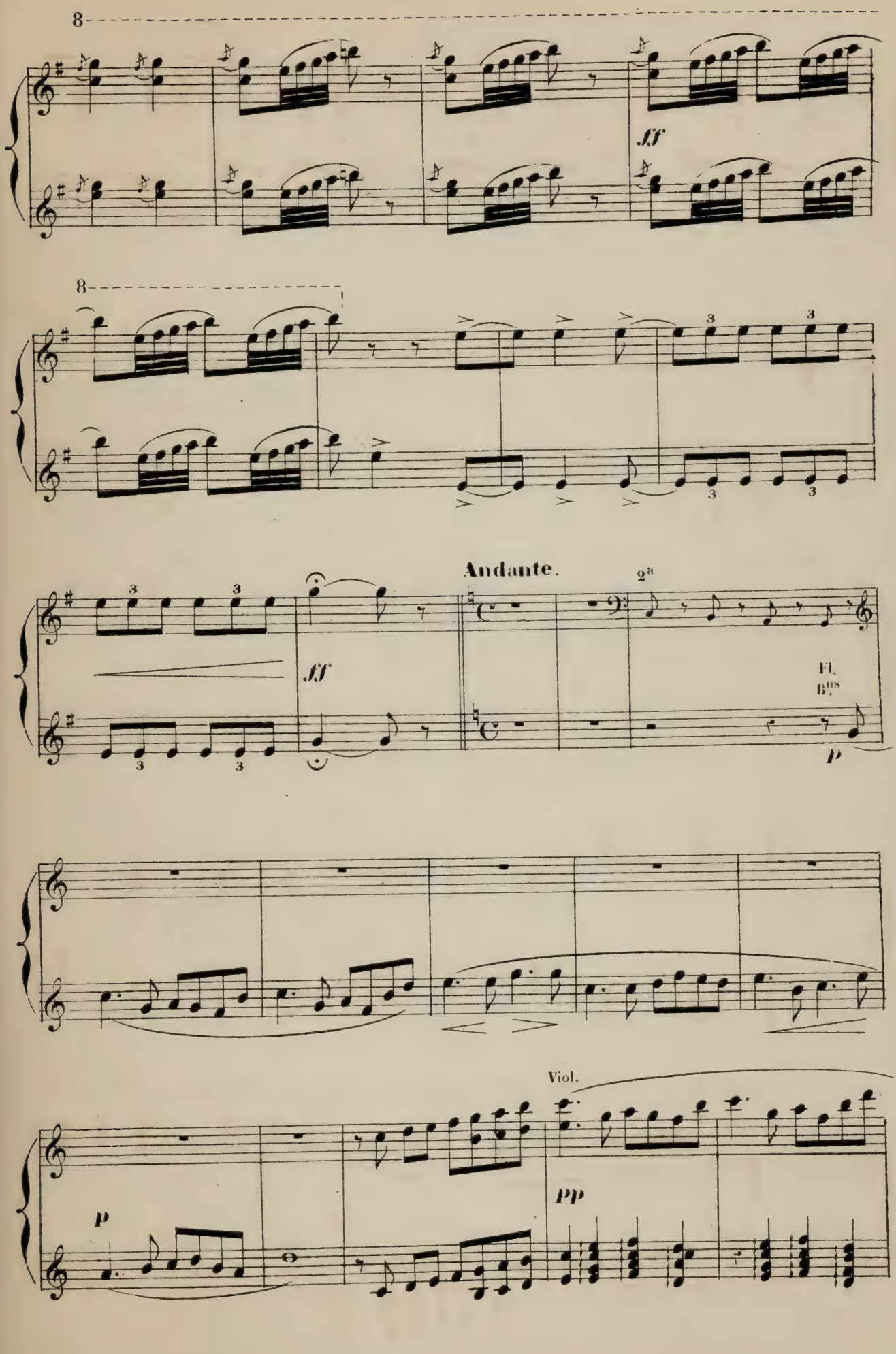




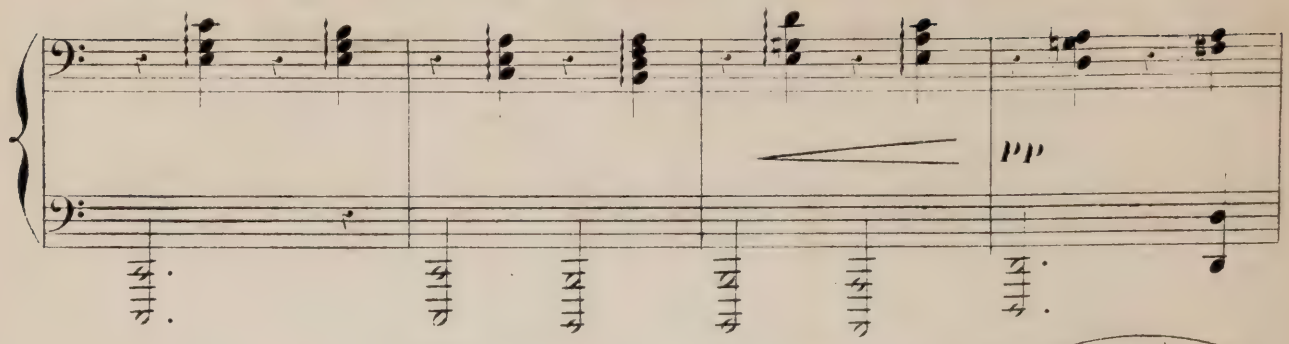


Quelques uns des nains apportent devant Yvonette une corbeille contenant toutes

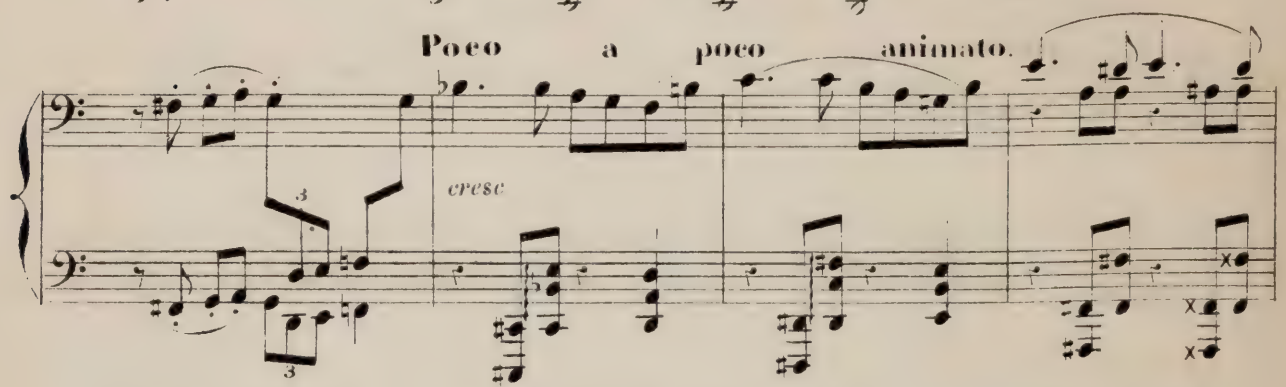



8
ff
8
Andante.
2ª
ff
Fl.
Bns
p
p
Viol.
pp

les pièces de l'ajustement d'une riche Bretonne.

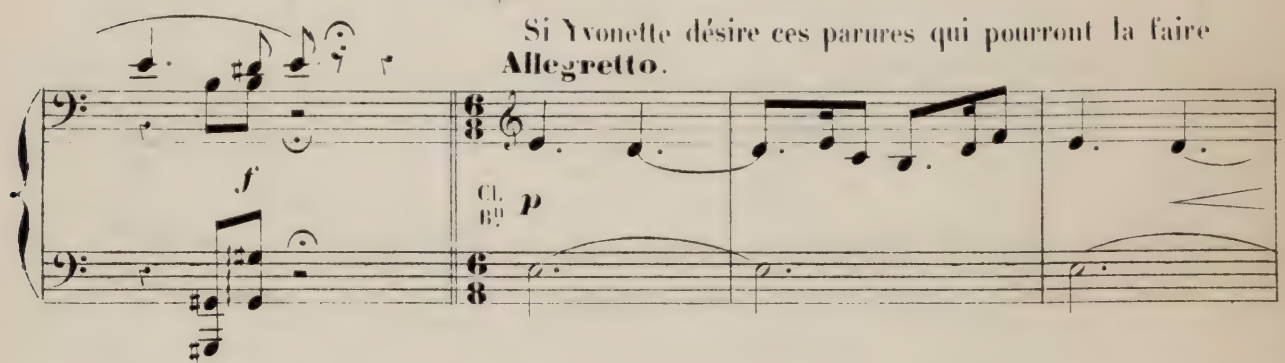


Poco a poco animato.

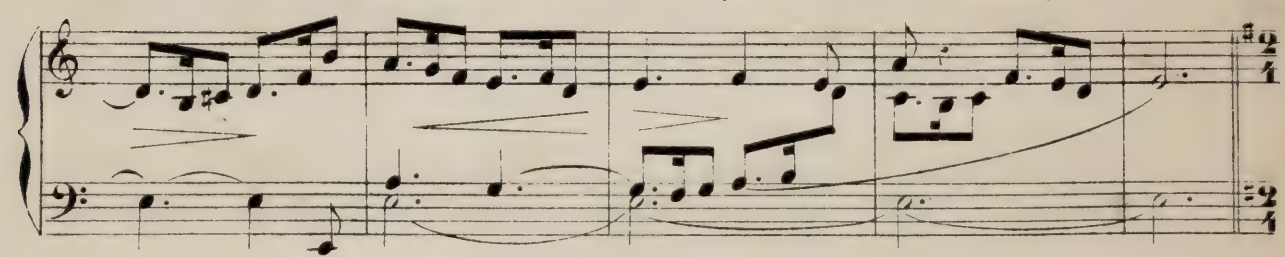


Si Yvonette désire ces parures qui pourront la faire

Allegretto.

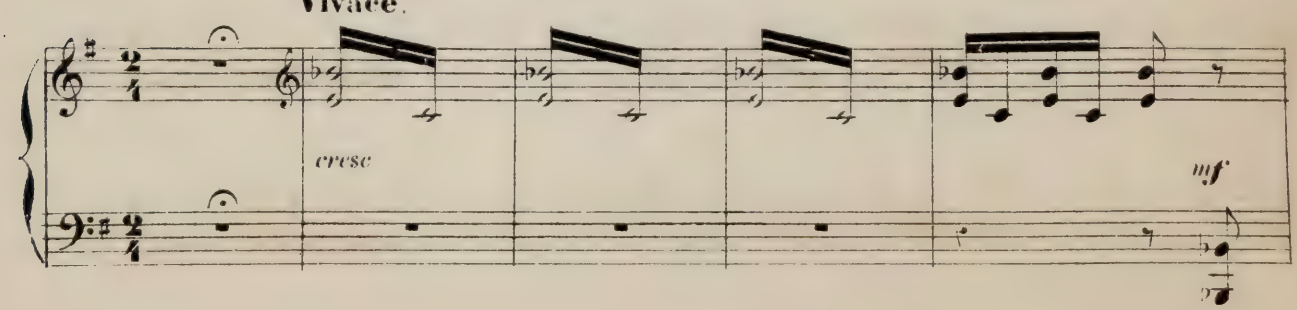


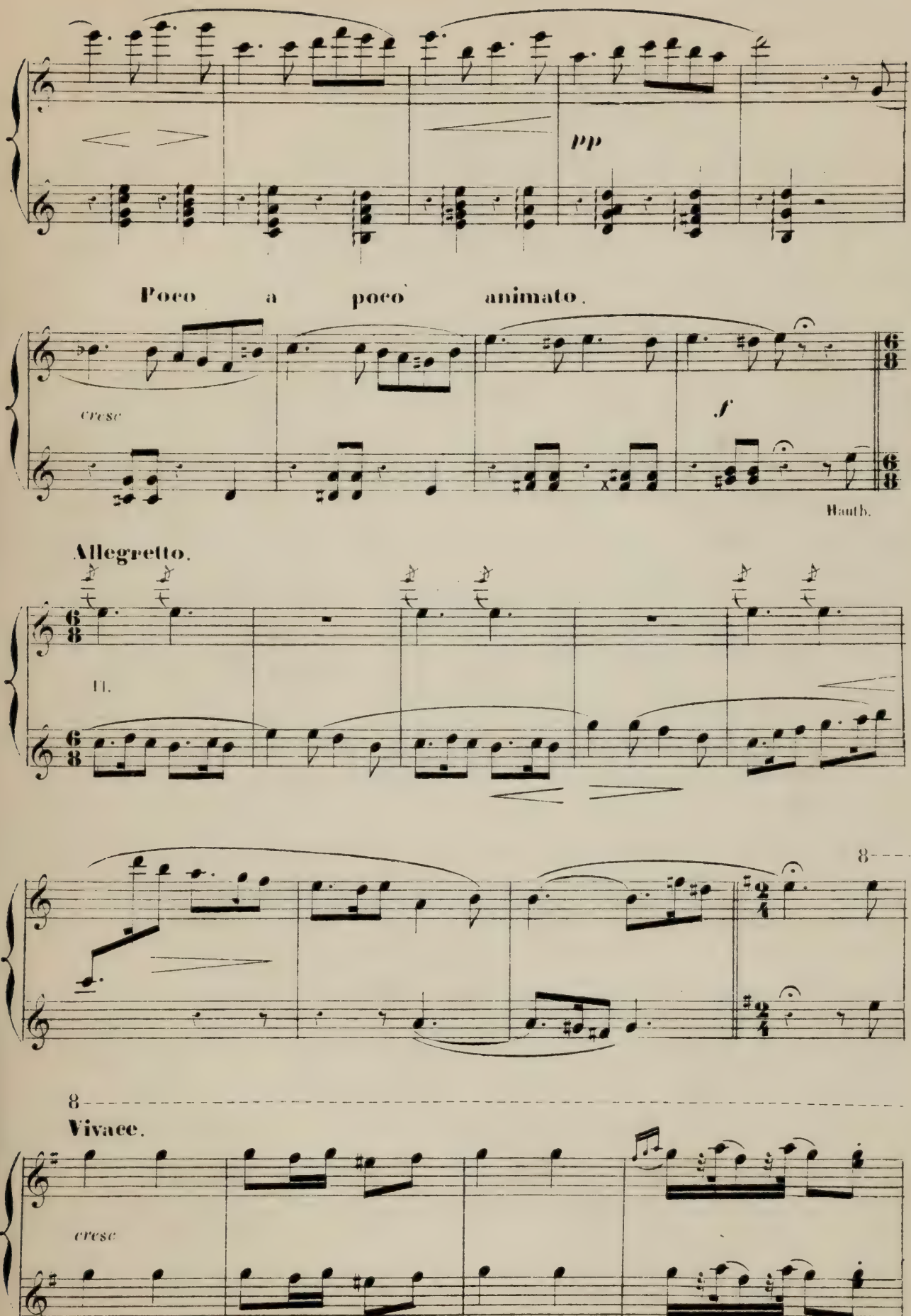
remarquer de Lilez, elles lui appartiennent; à une condition pourtant: c'est que Lilez lui aura exprimé son amour et donné le bouquet des accordailles avant que l'Angelus ait sonné.



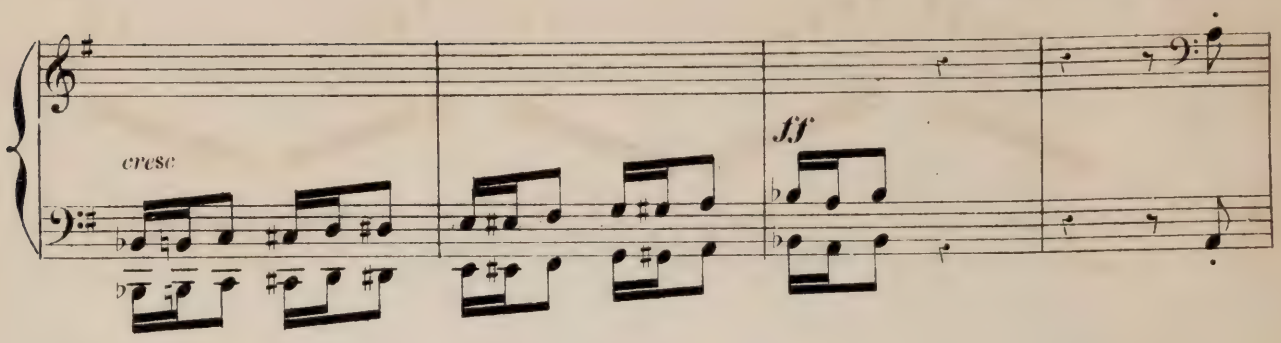
Sinon, Yvonette appartiendra à la fée et deviendra elle-même Korrigane.

Vivace.

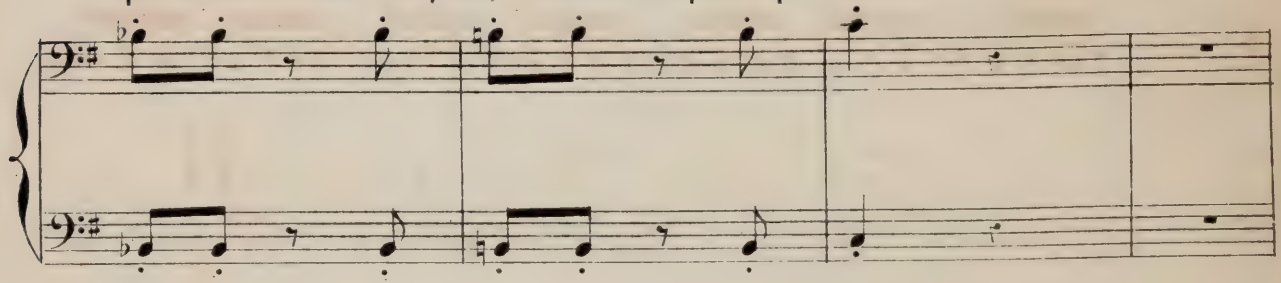


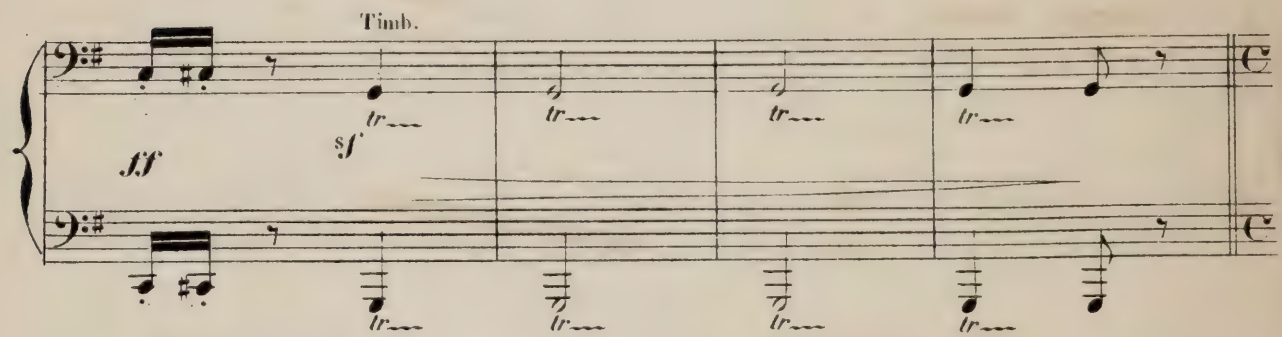

pp
Poco a poco animato.
cresc
f
Hauth.
Allegretto.
H.
8
8
Vivace.
cresc

Fascinée par les richesses



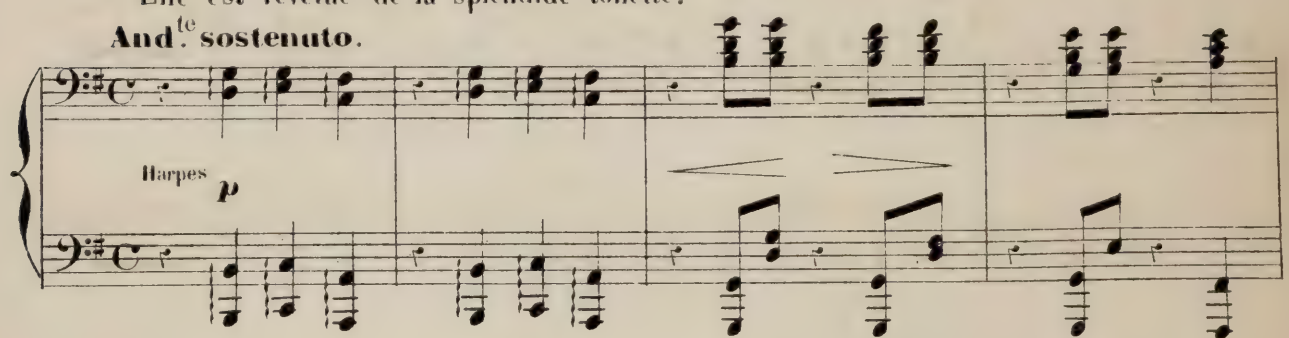
qui brillent devant ses yeux, Yvonette accepte le pacte.

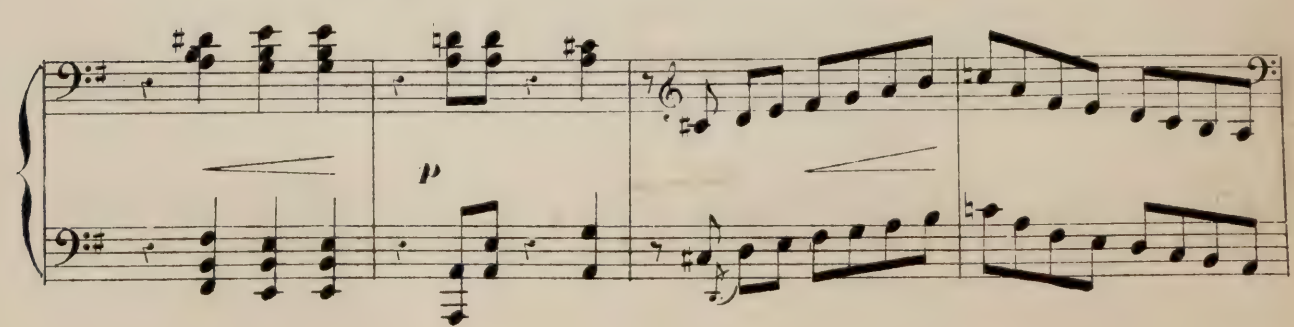


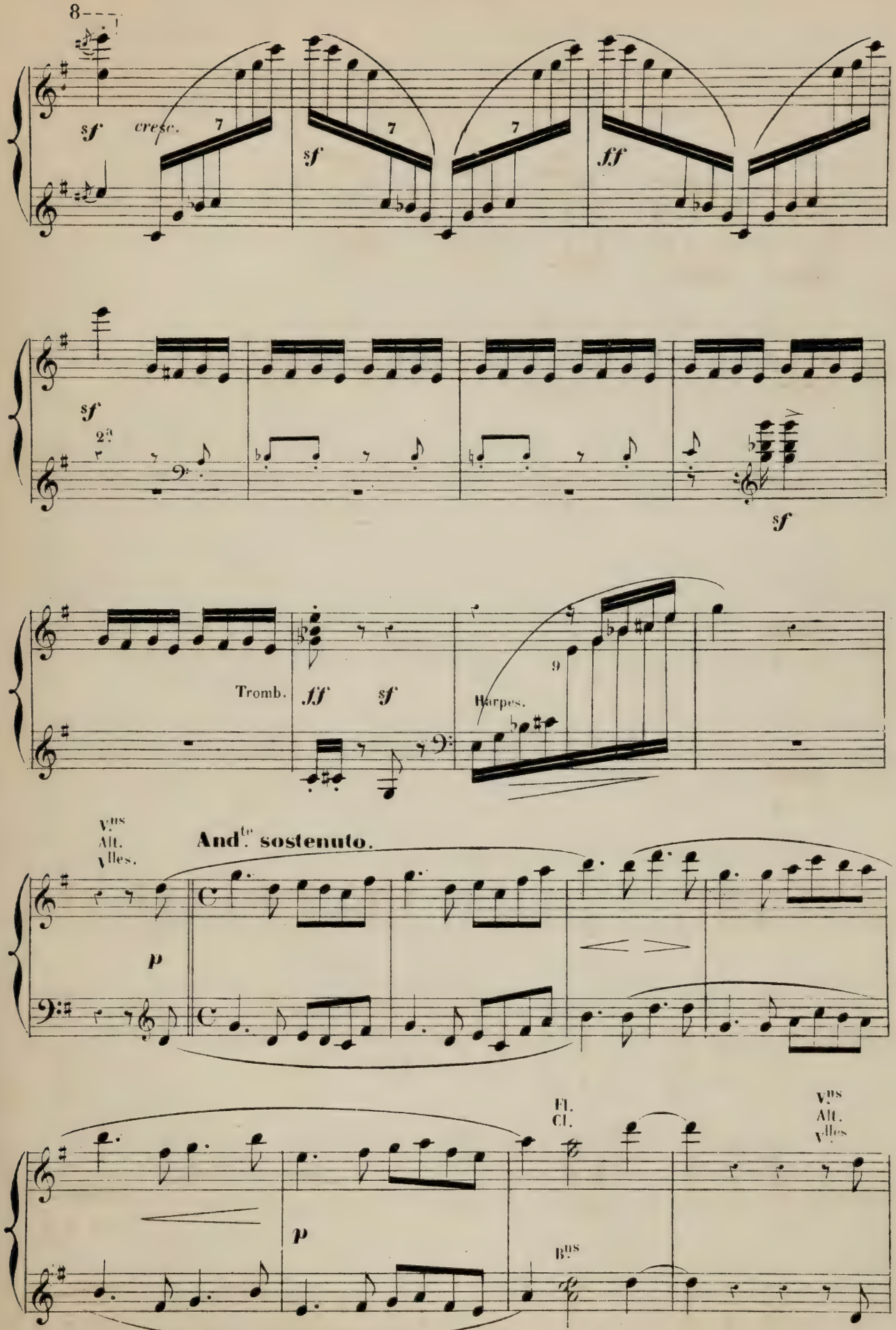


Elle est revêtue de la splendide toilette.

And.te sostenuto.






8
sf
cresc.
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sf
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ff
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2a
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9
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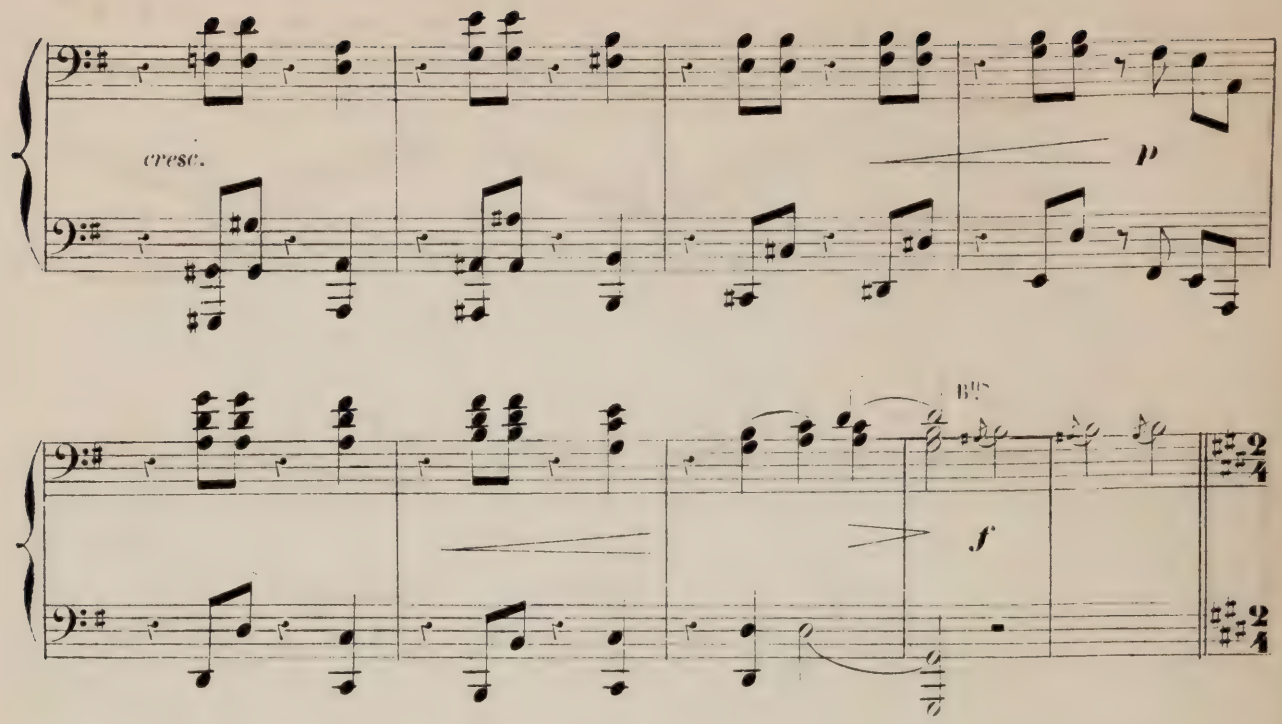
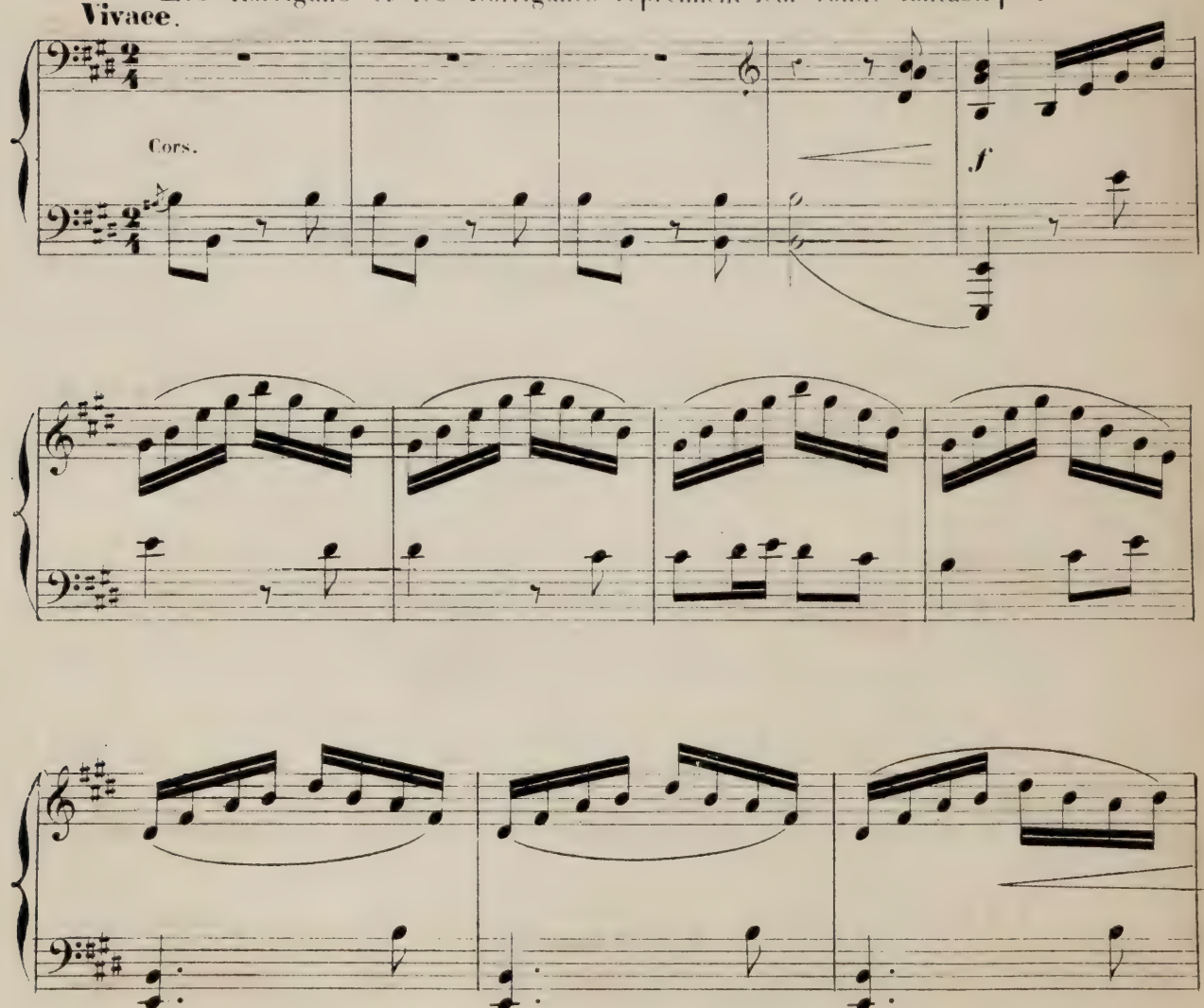
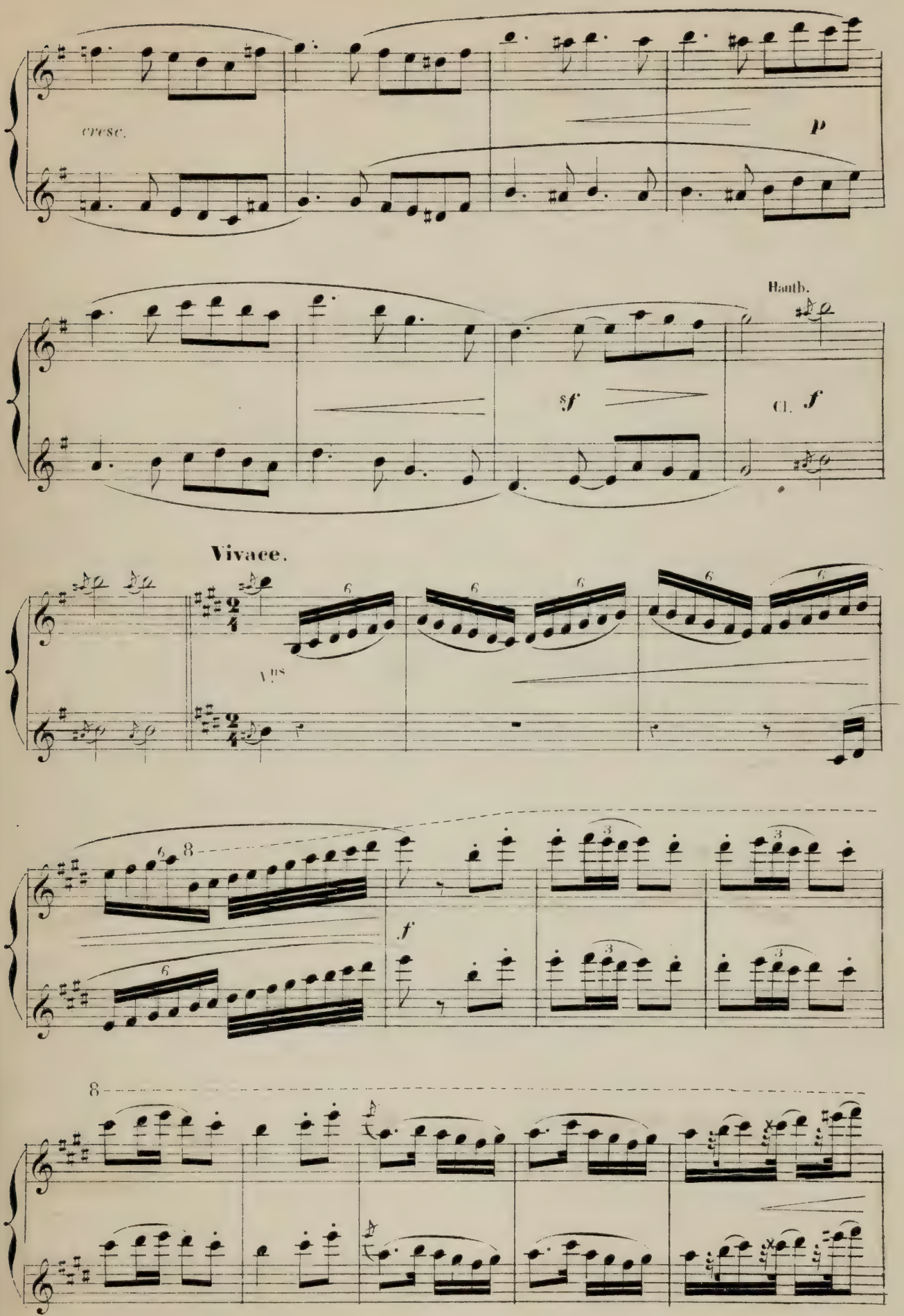
p
Bns



Les Korrigans et les Korriganes reprennent leur ronde fantastique.




cresc.
p
Hauth.
sf
Cl.
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Vivace.
2/4
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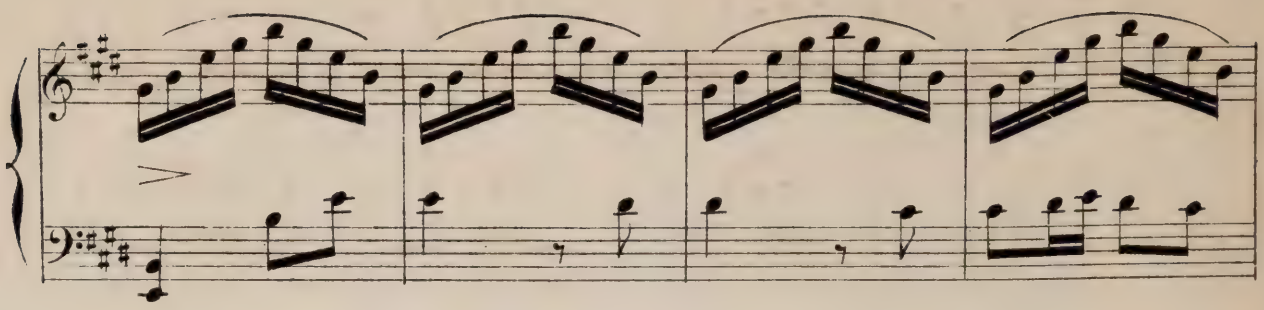
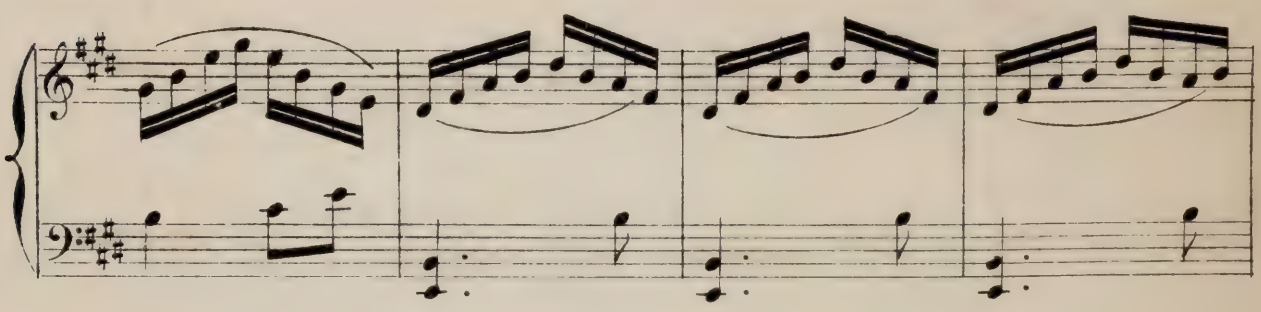
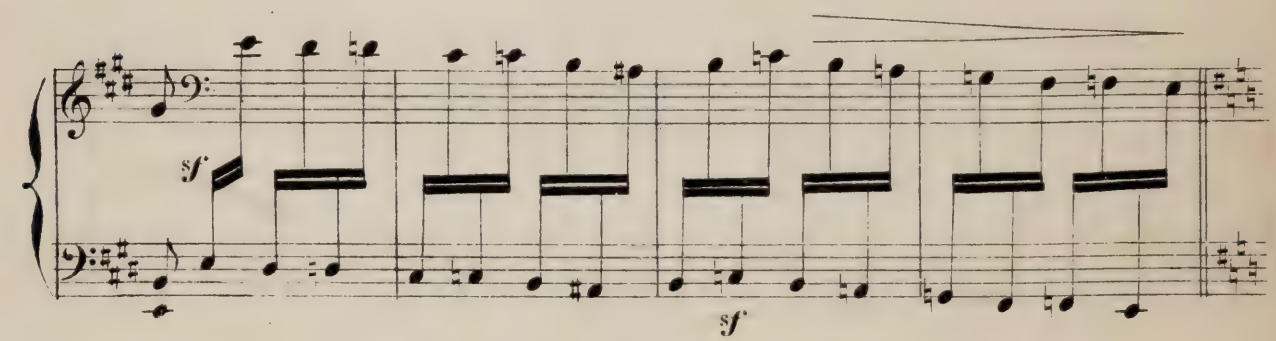
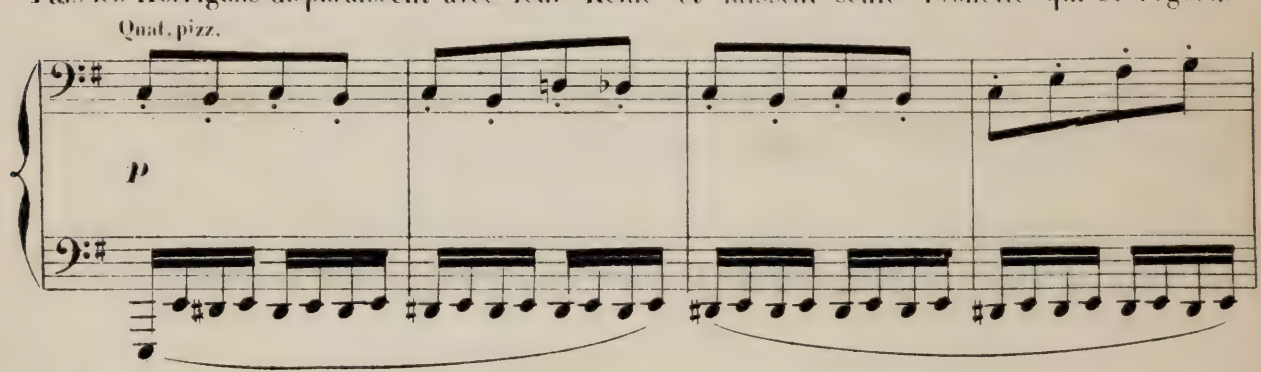
8



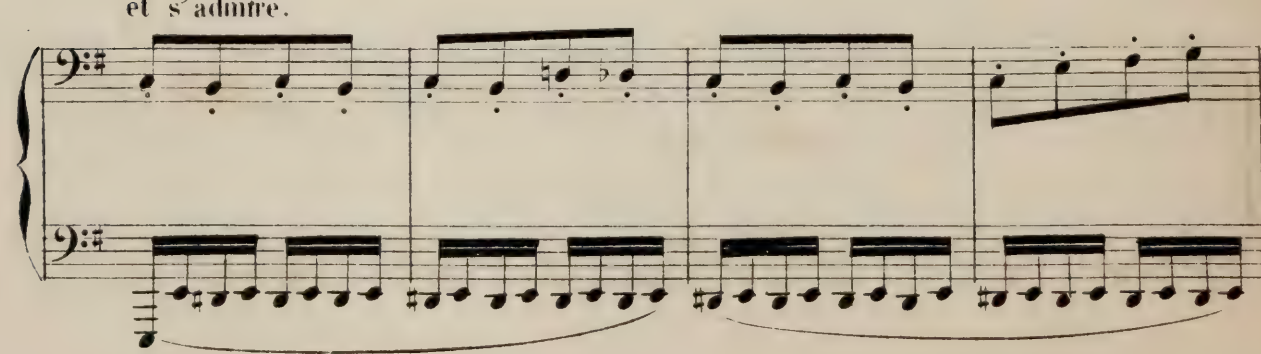


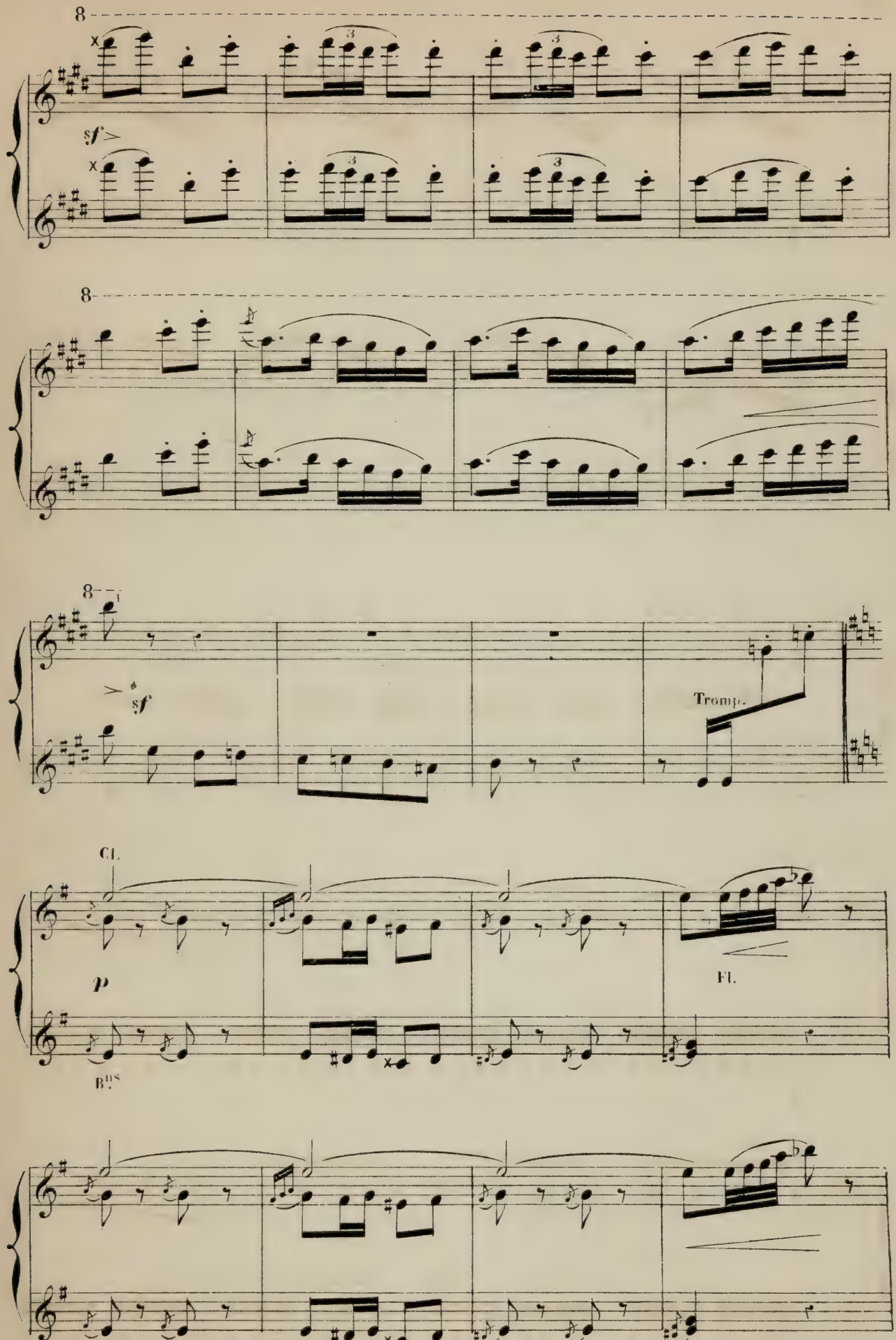


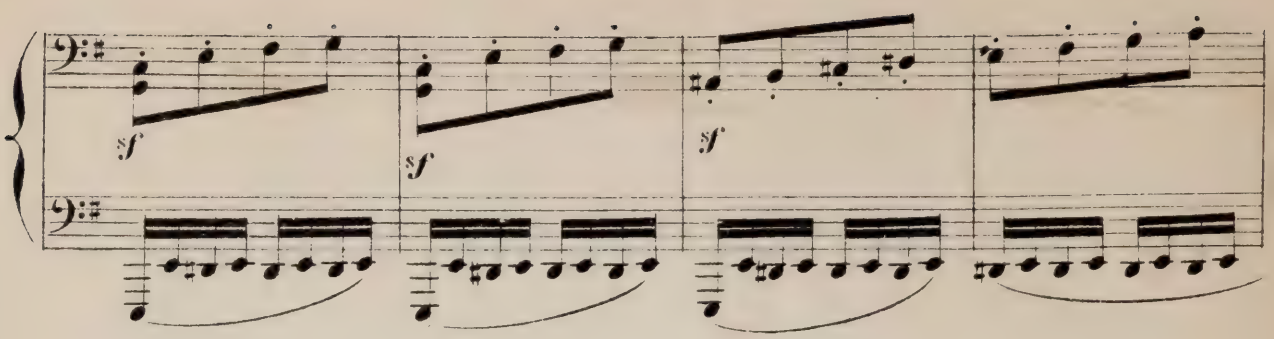
Puis les Korrigans disparaissent avec leur Reine et laissent seule Yvonette qui se regarde

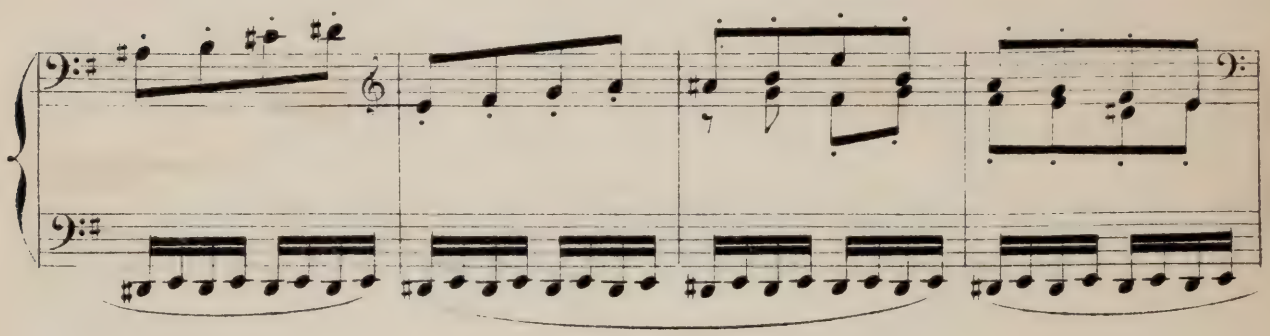


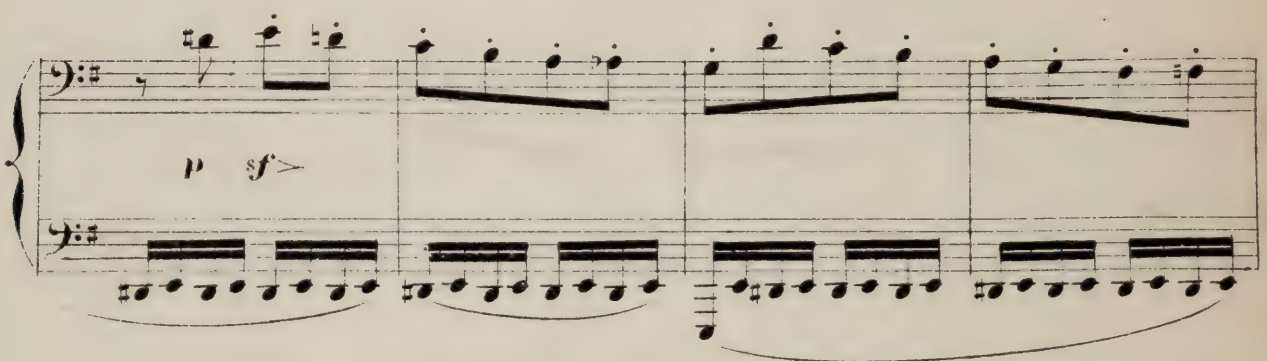
et s'admire.



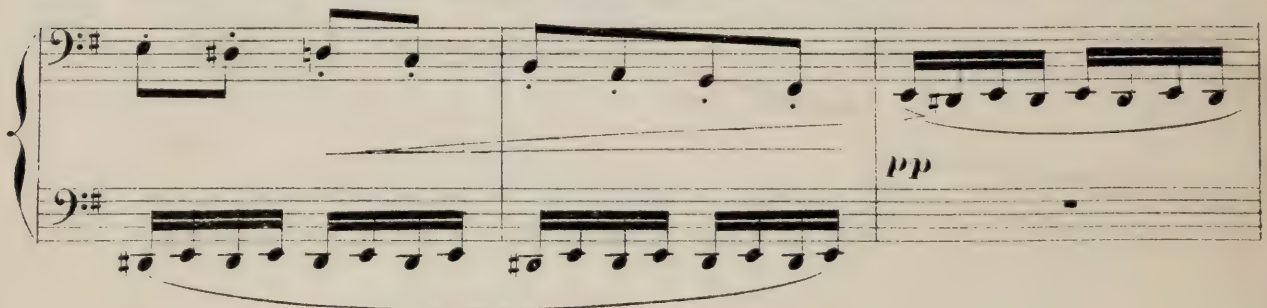

8
sf
8
8
sf
Tromp.
Cl.
p
Fl.
Bns



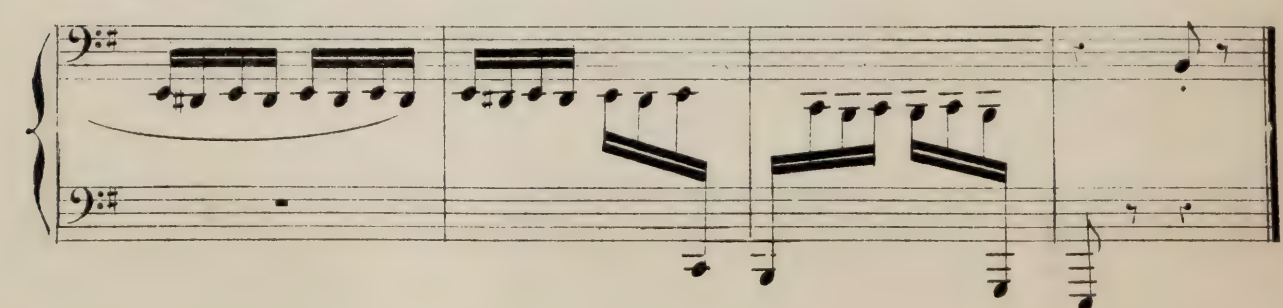


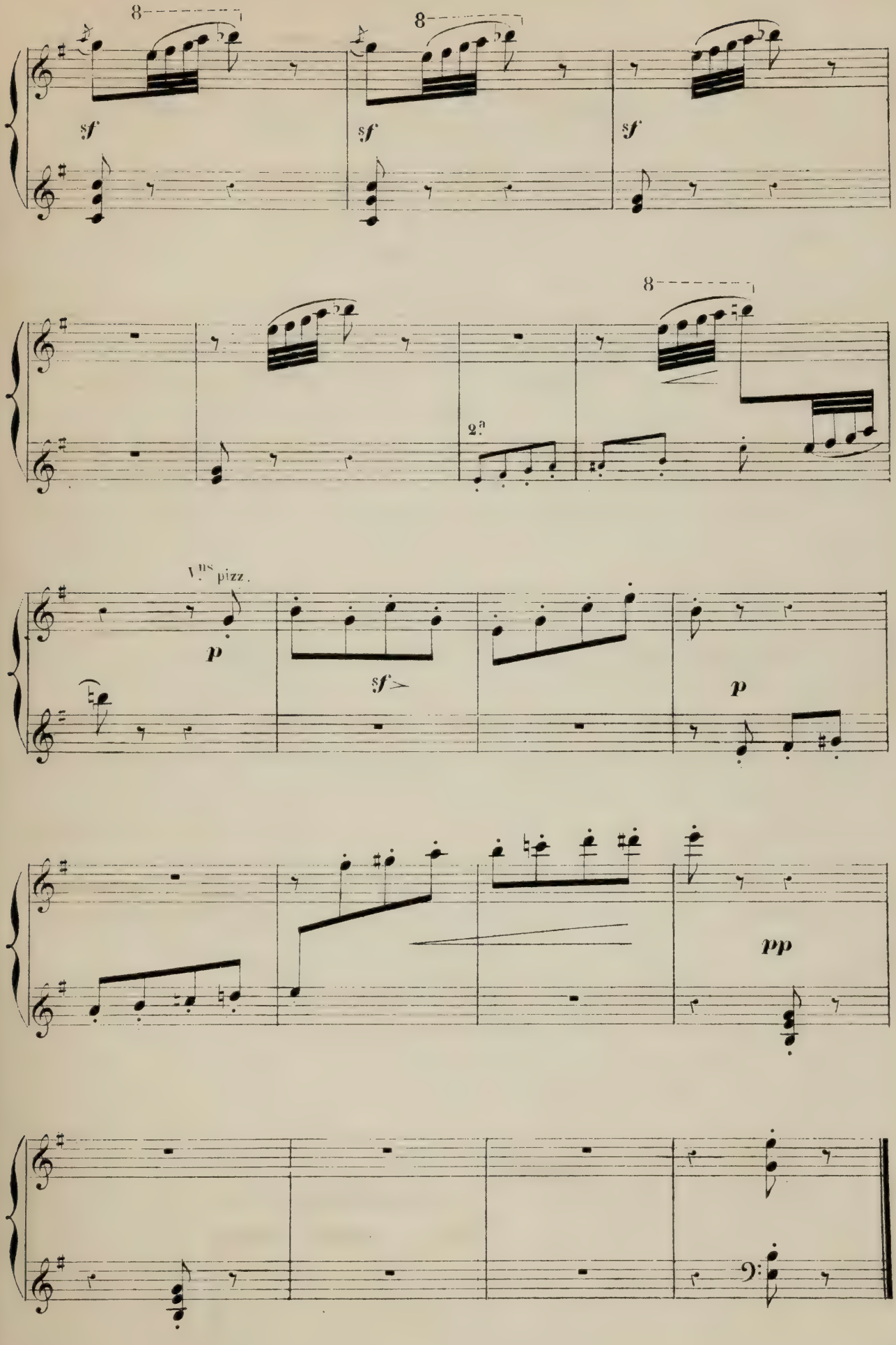


Yaskou, caché près du cabaret et partagé entre la peur et la curiosité, a épié toute

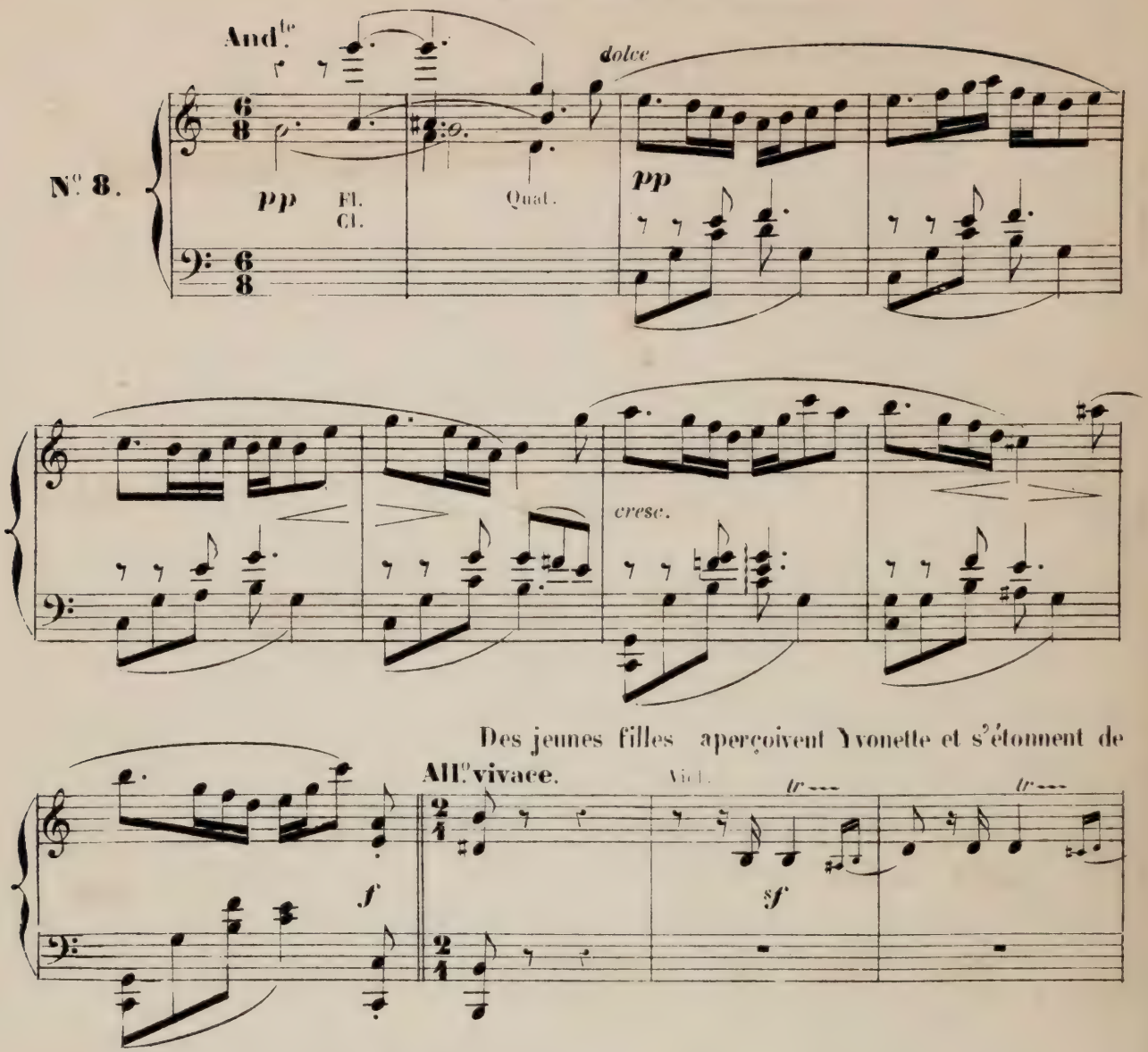


cette scène.



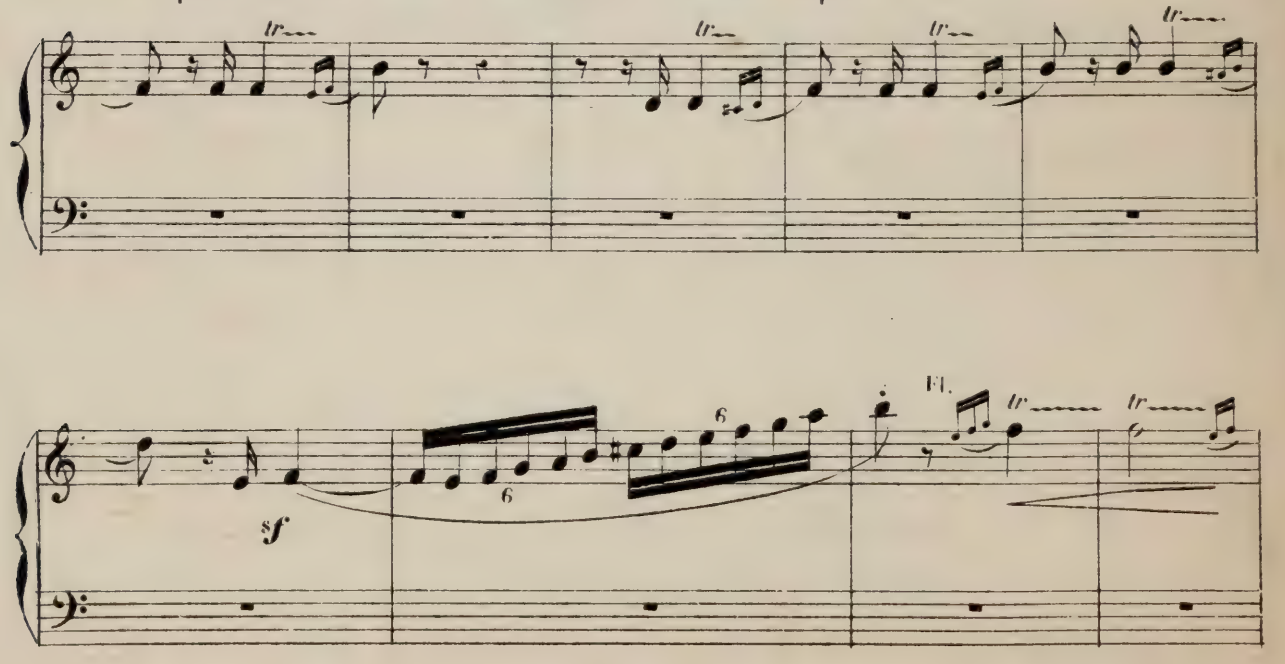

8
sf
8
sf
sf
8
2.a
V.ns pizz.
p
sf
p
pp

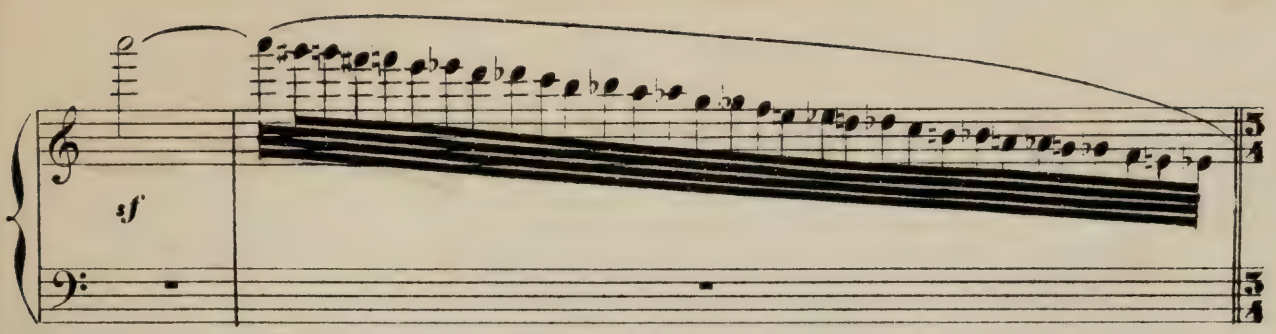
SORTIE DES VÊPRES.



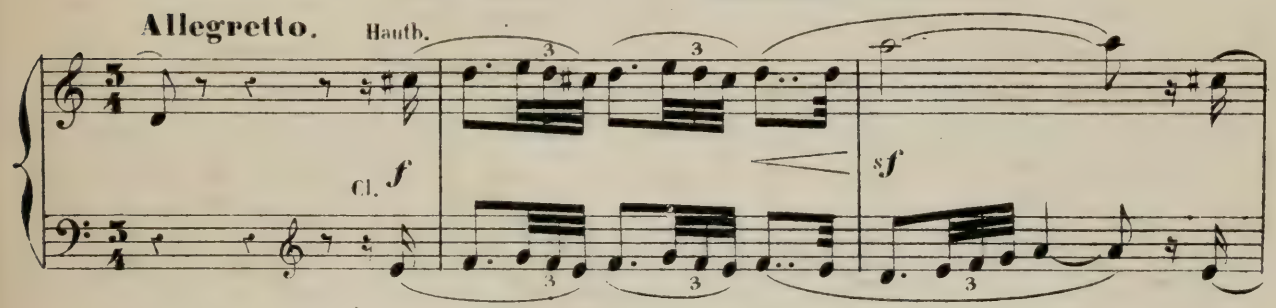
Des jeunes filles aperçoivent Yvonette et s'étonnent de

sa parure. Lilez la voit à son tour et demeure stupéfait.

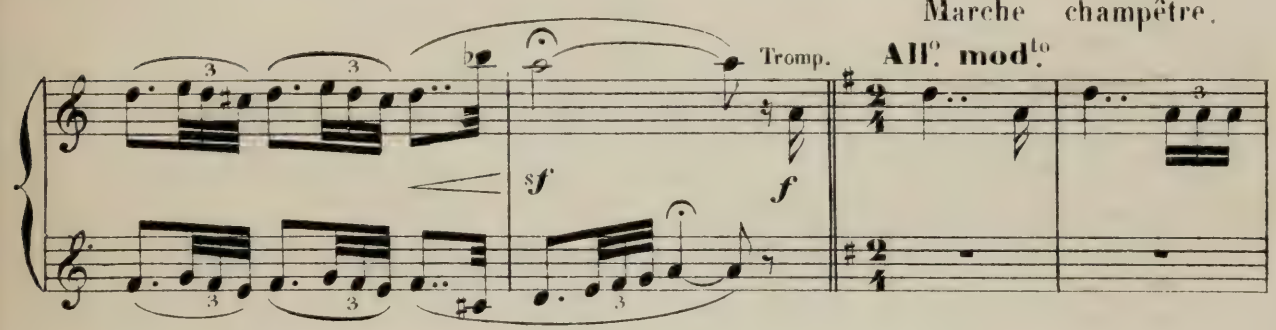




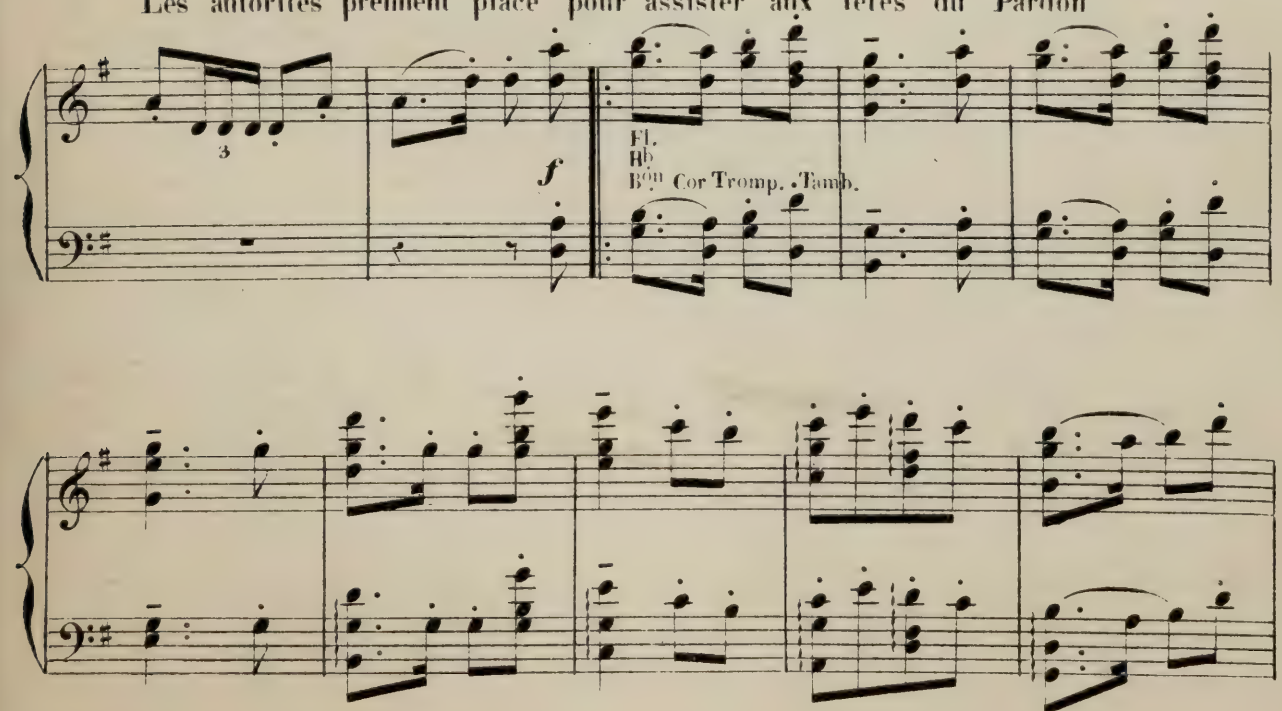
Les Binious et les Bombardes retentissent

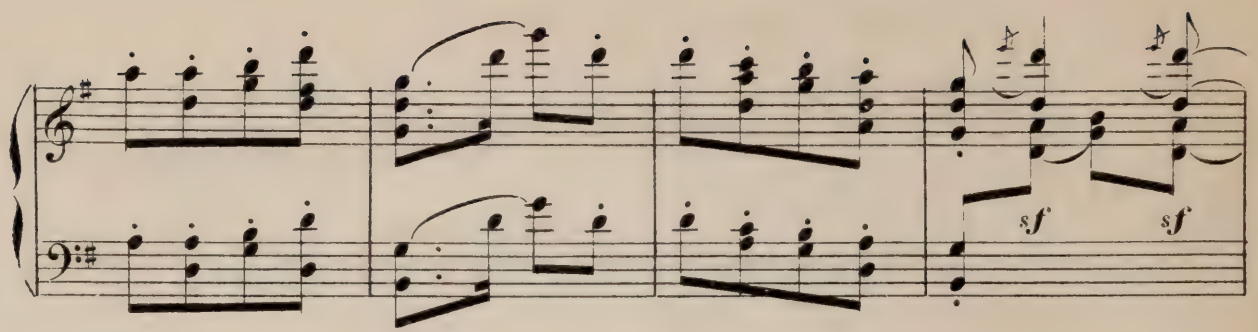


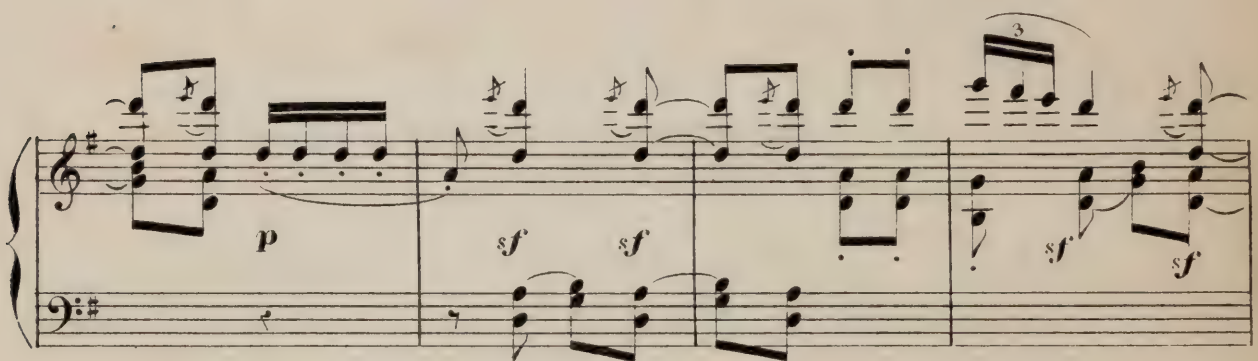
Marche champêtre.

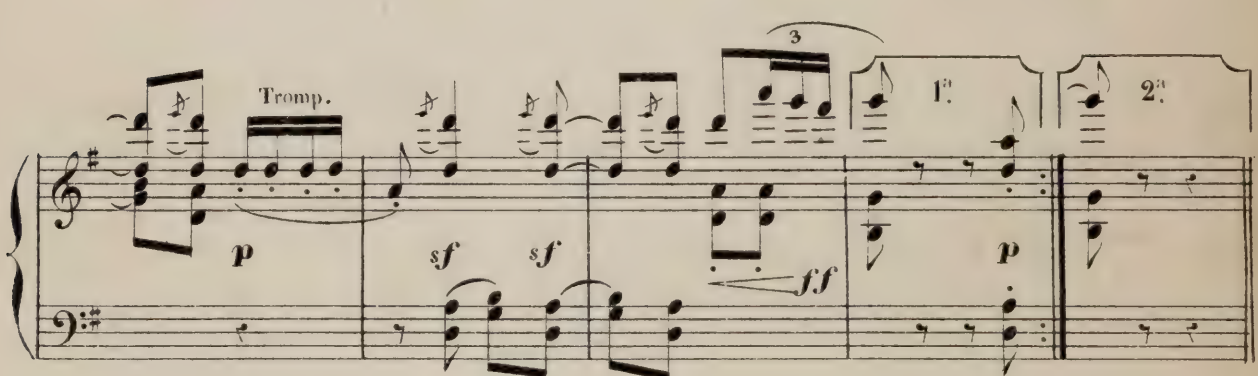


Les autorités prennent place pour assister aux fêtes du Pardon



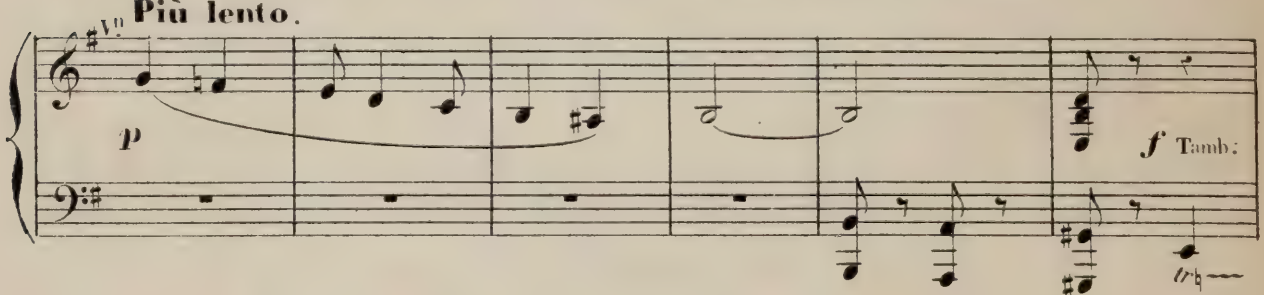




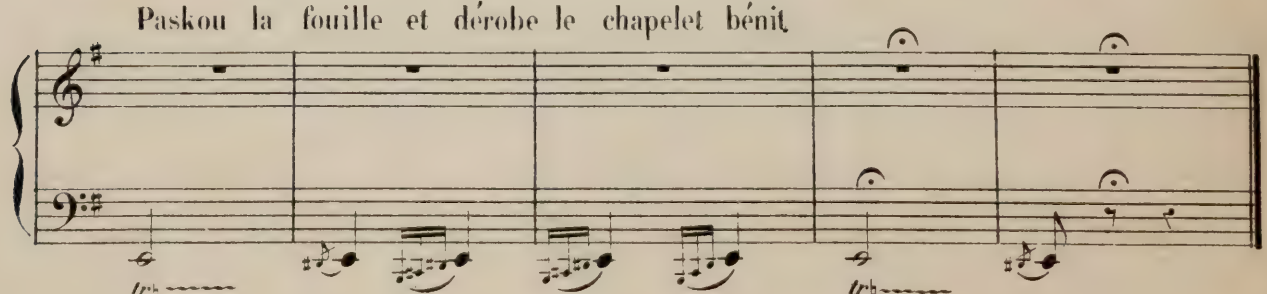


Au moment où Lilez va se mêler aux danses et dépose sa veste,

Più lento.



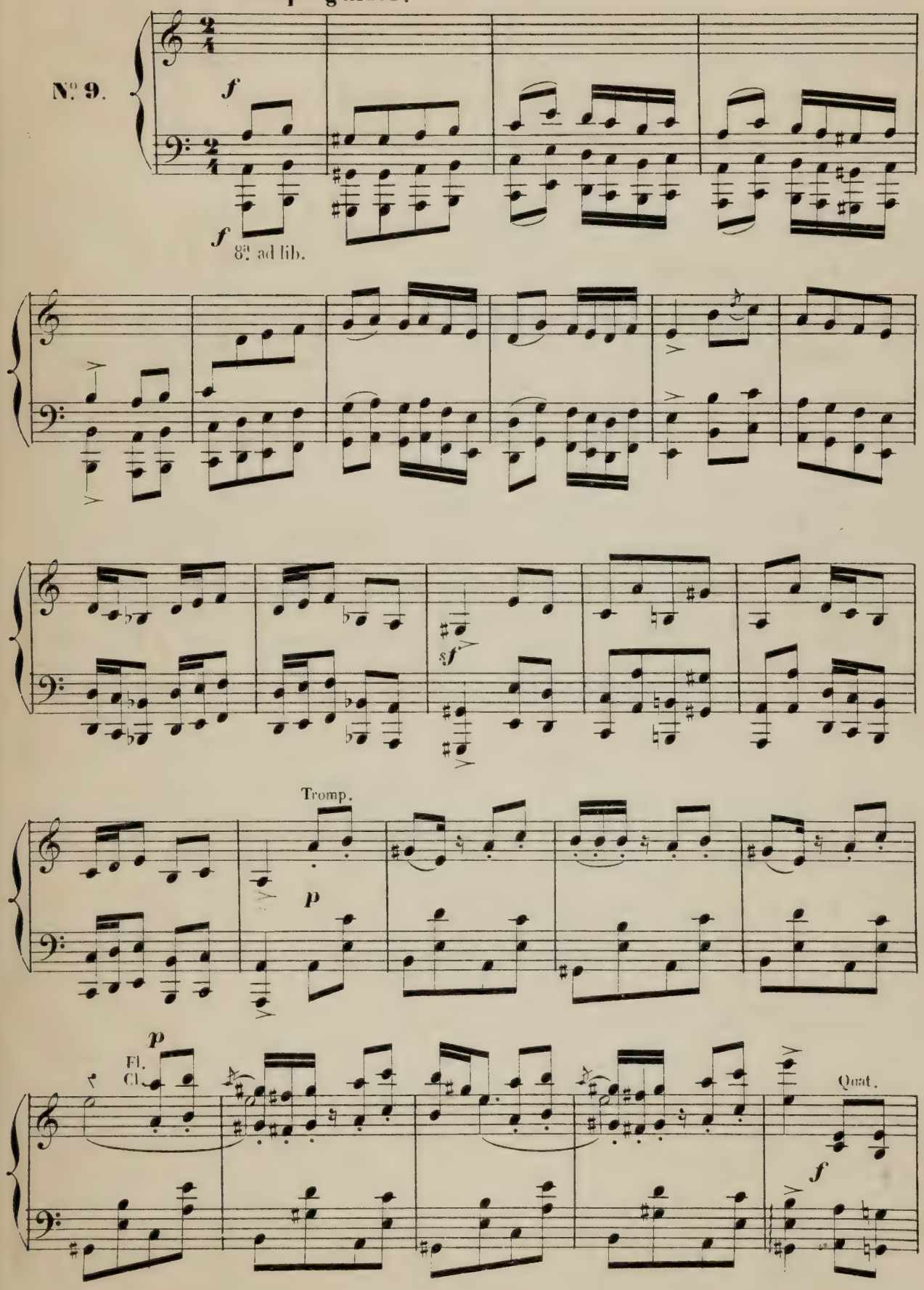
Paskou la fouille et dérobe le chapelet bénit

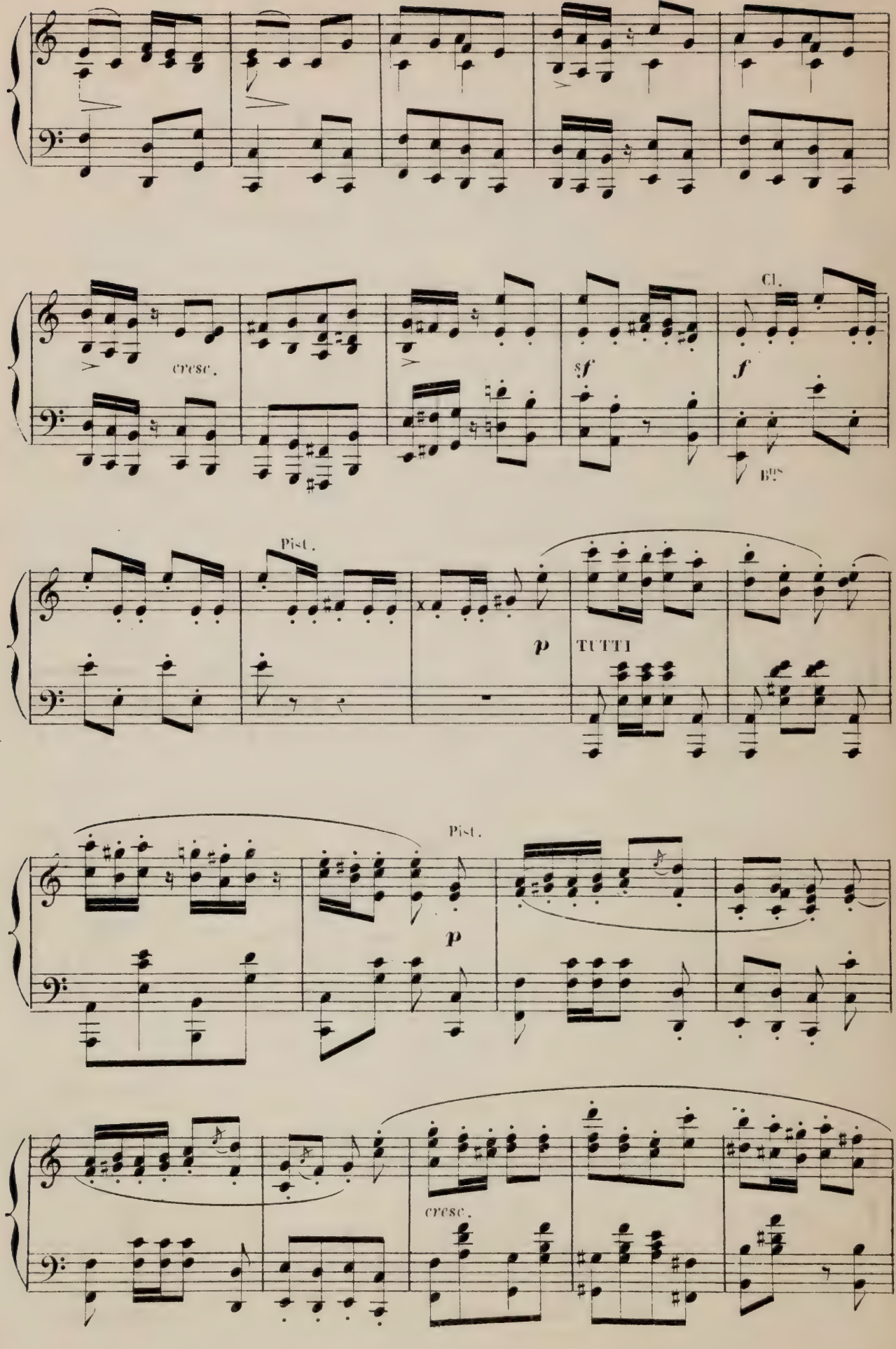


LA FÊTE DU PARDON

LA LUTTE AU BÂTON.

Tempo guisto.




cresc.
sf
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Pist.
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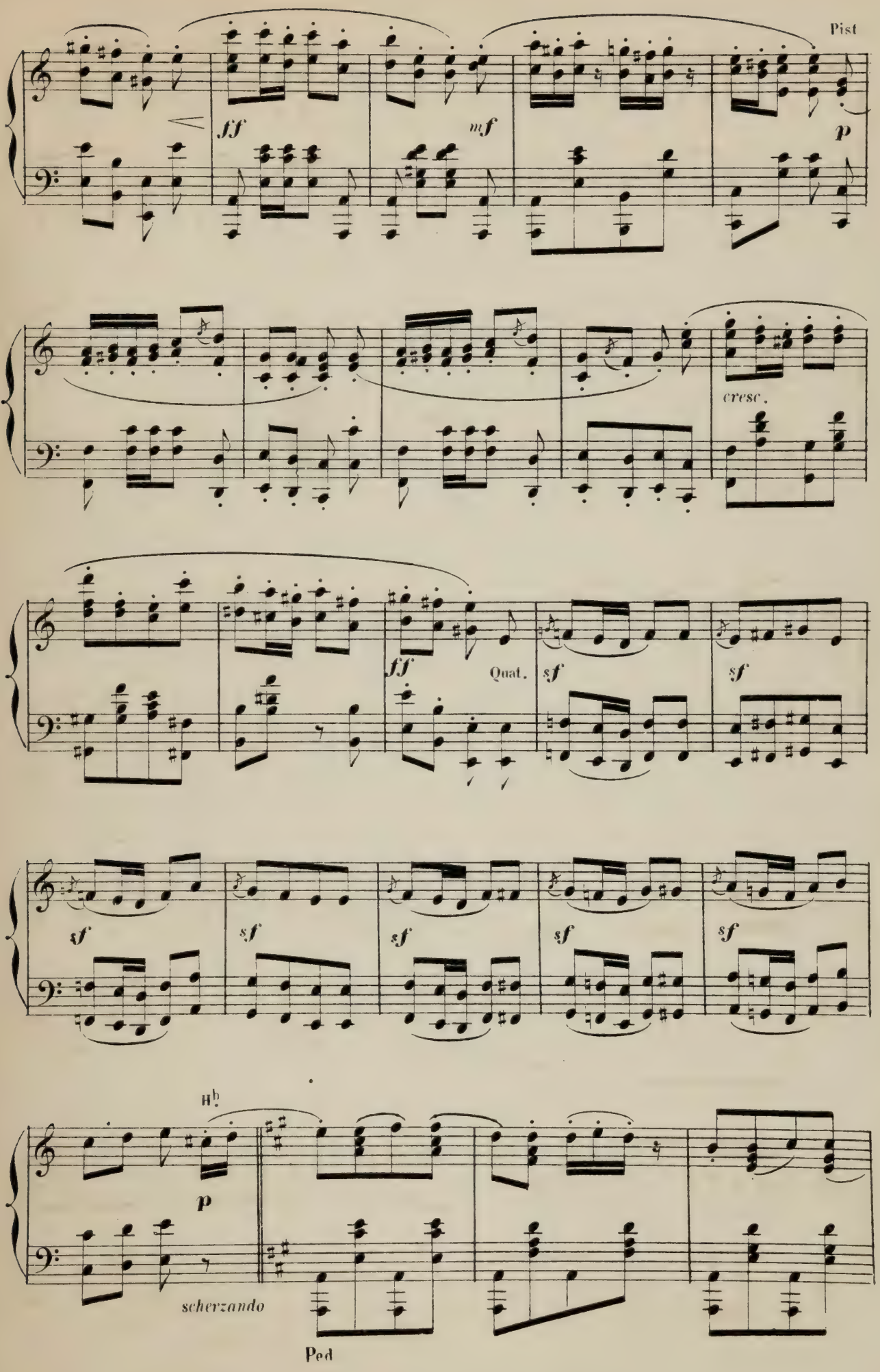
cresc.


Pist
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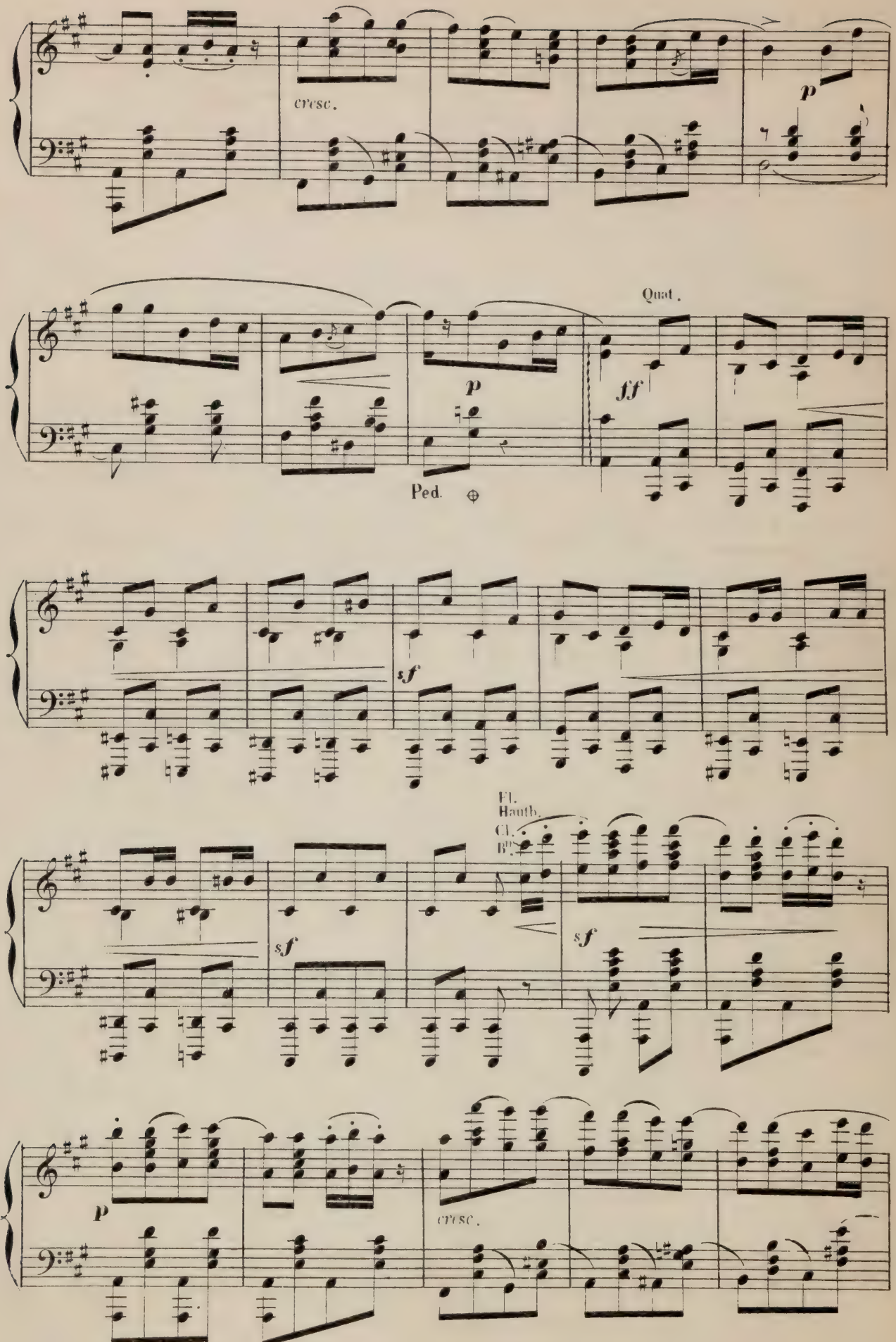
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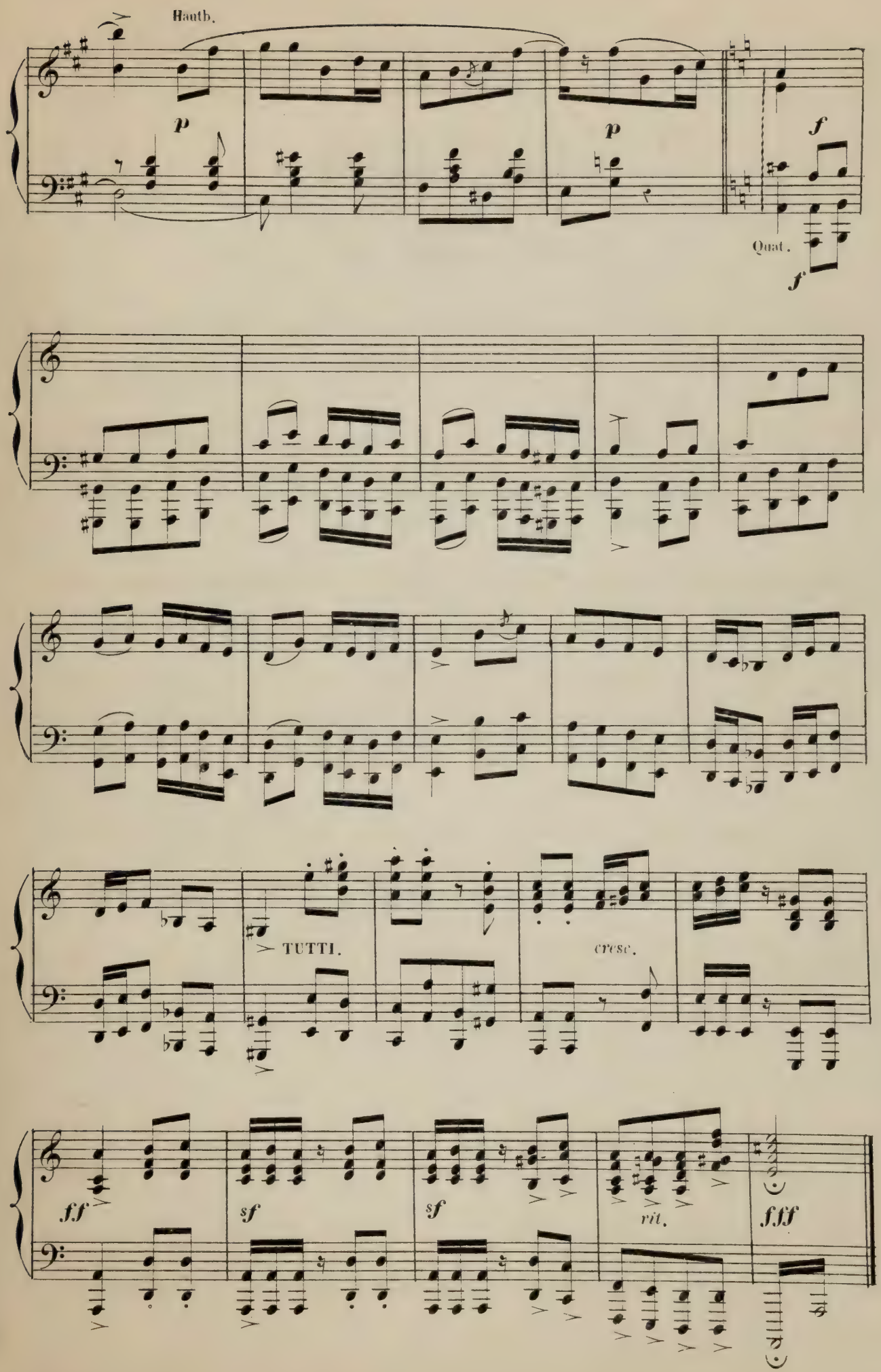
Hauth.
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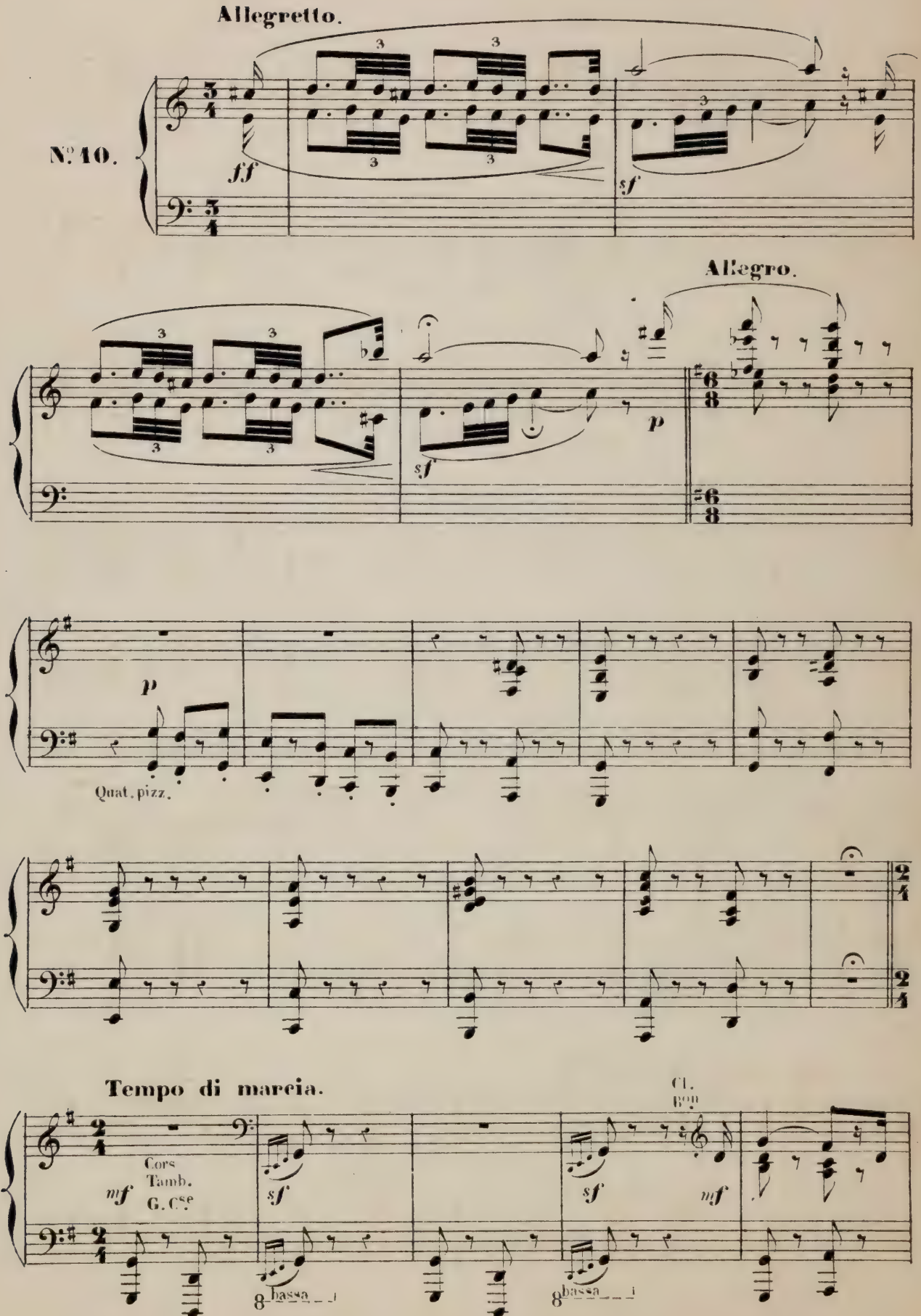
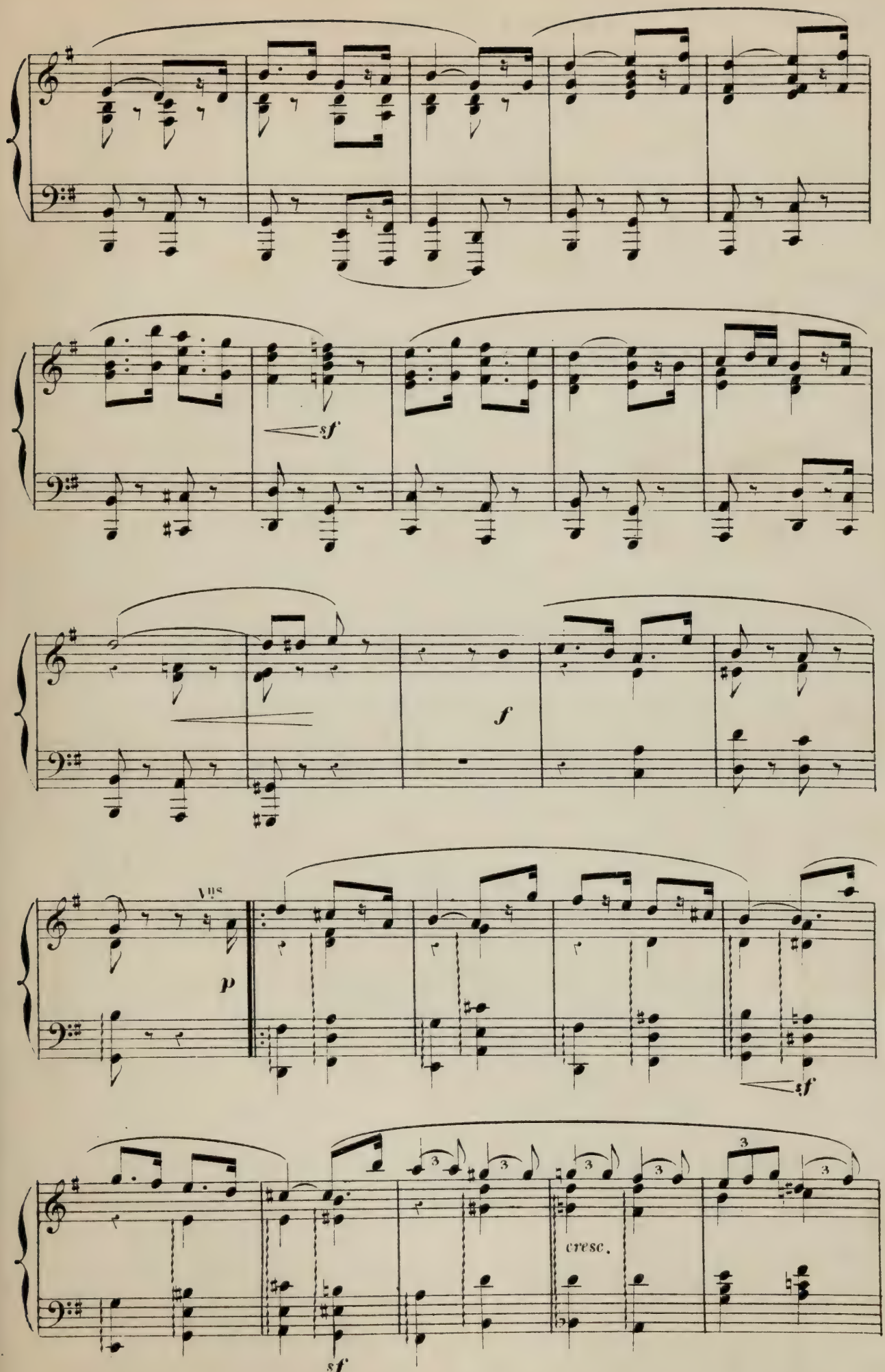
LE PRIX DU BOUQUET.

LUTTE DES SAUTEURS.

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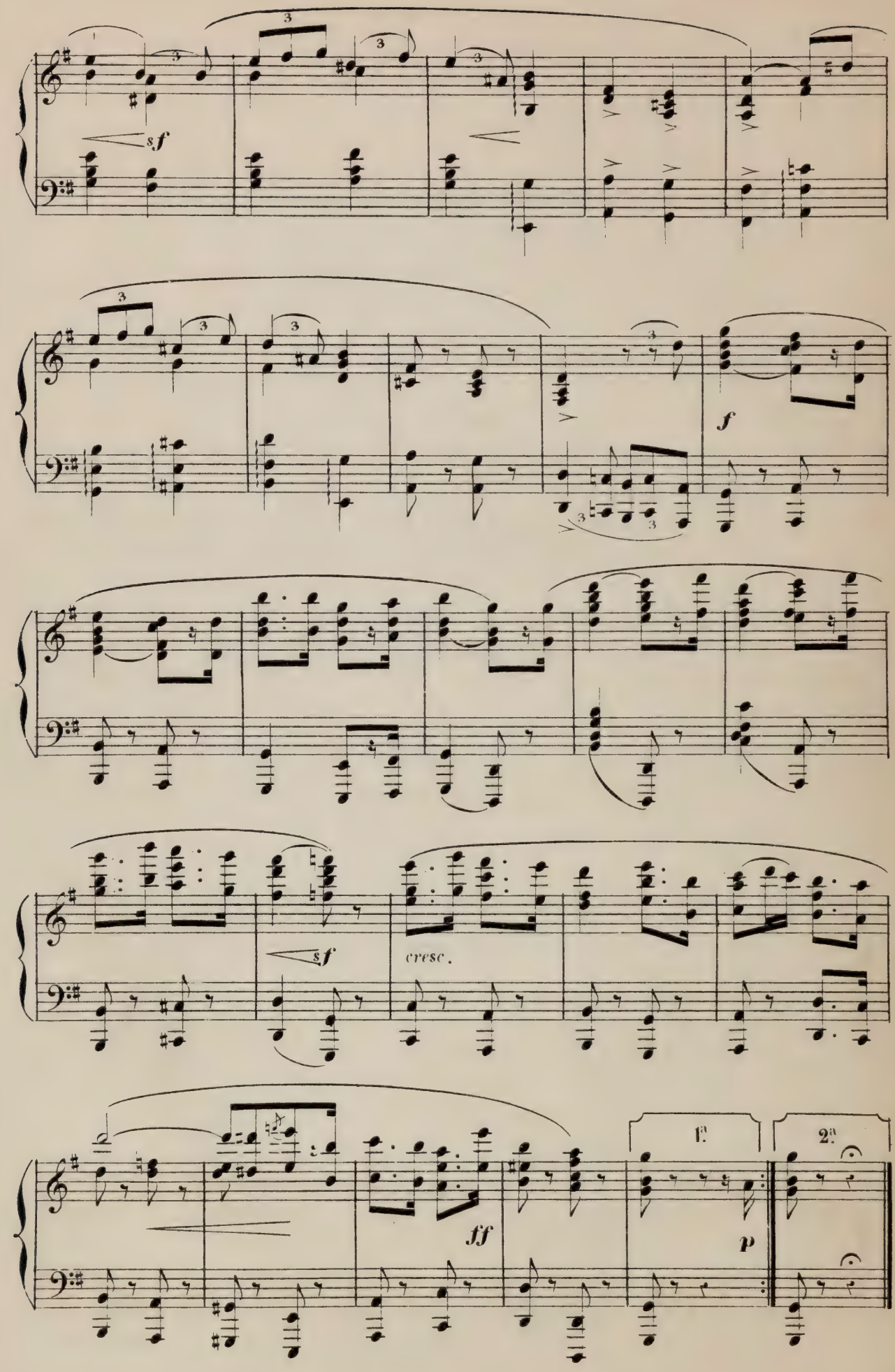
cresc.
sf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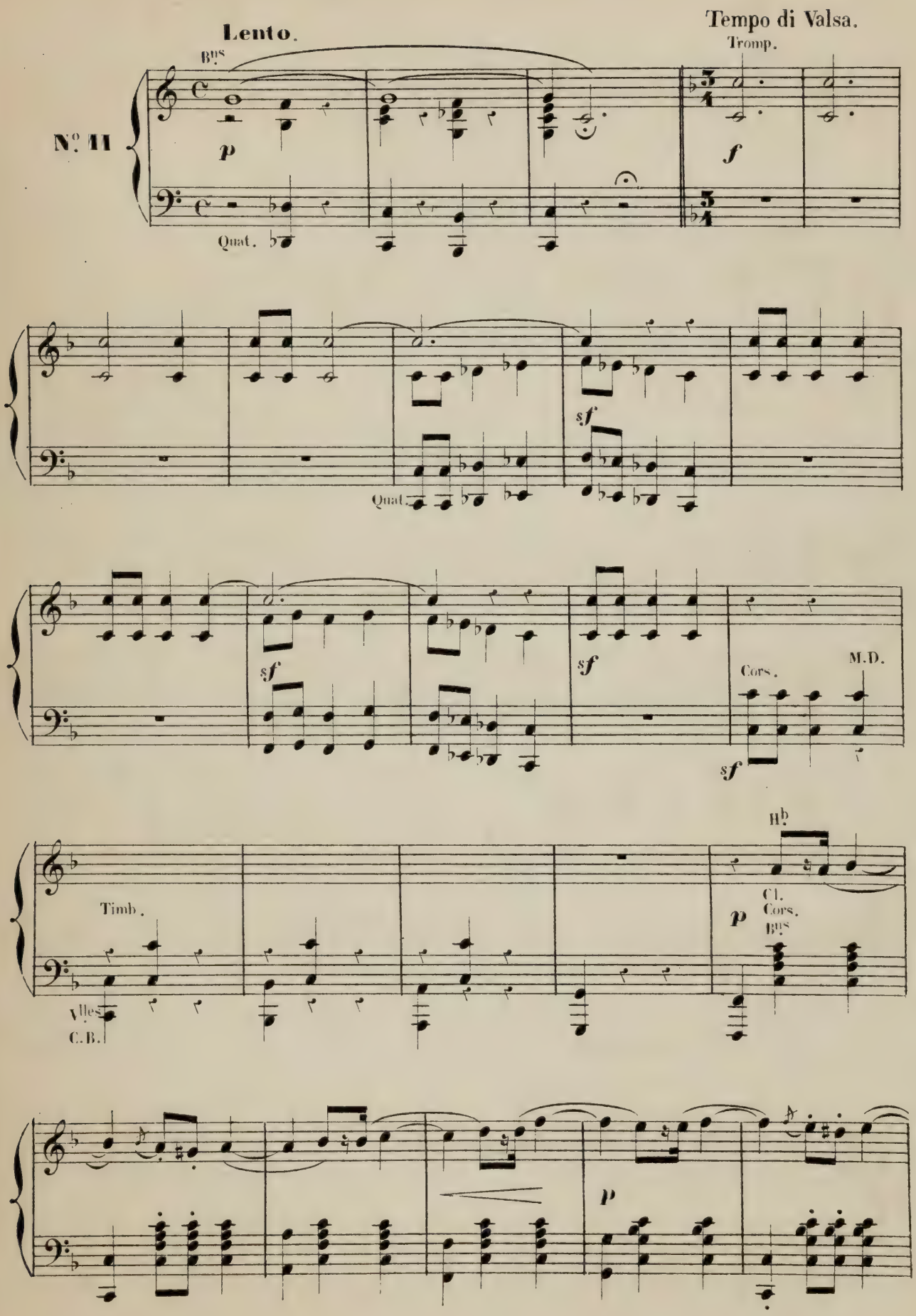
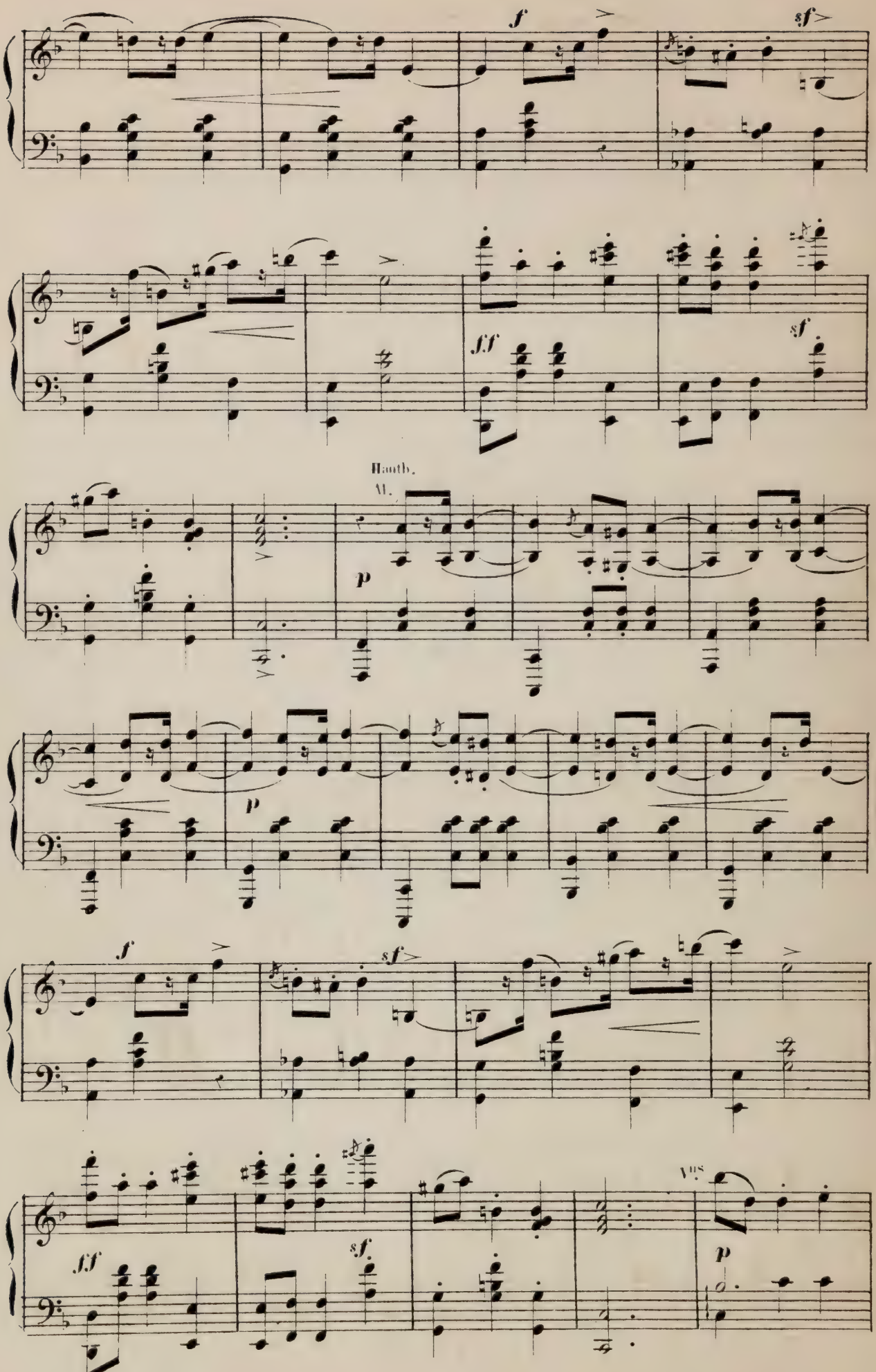
LA SABOTIÈRE.

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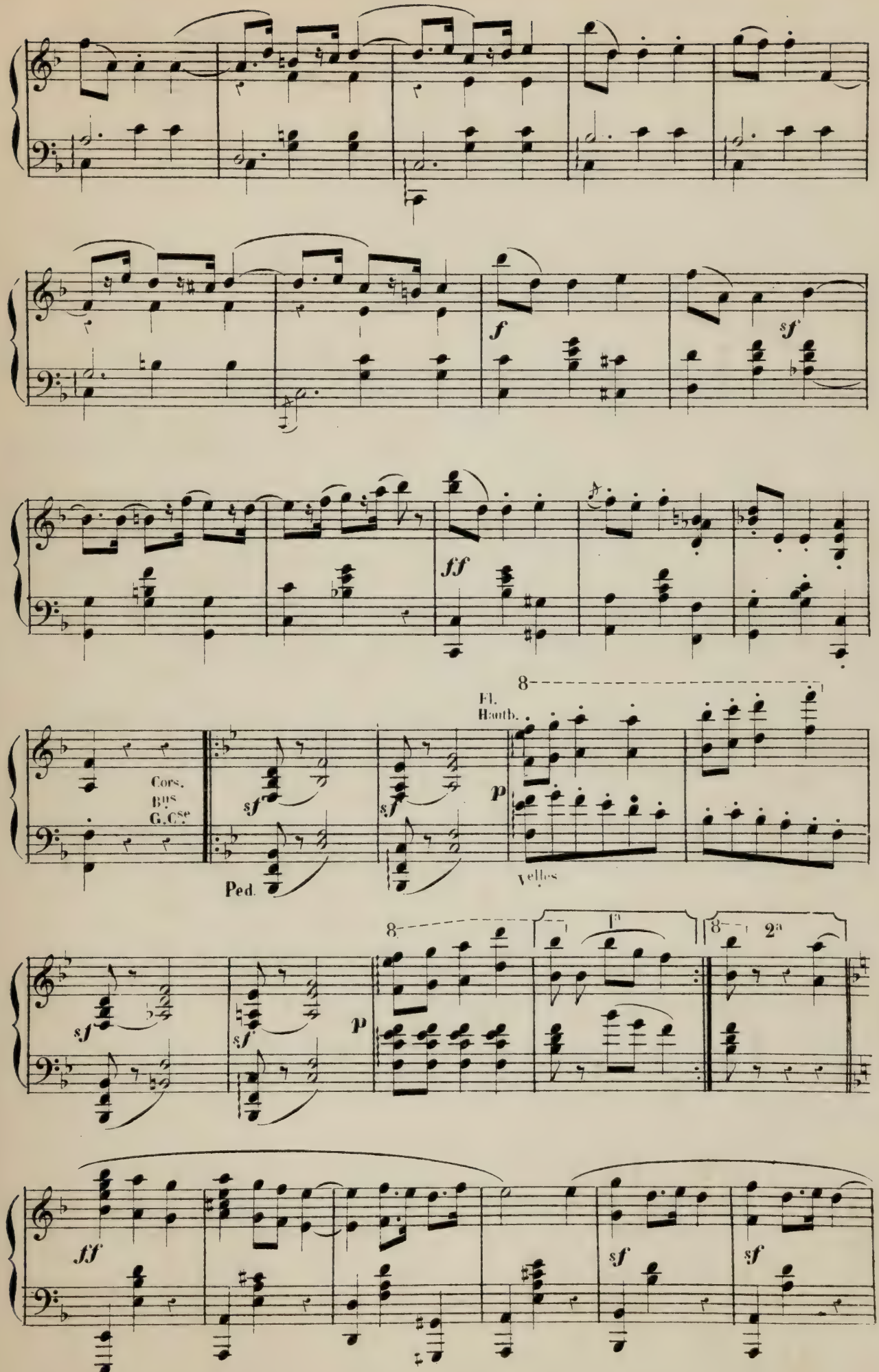
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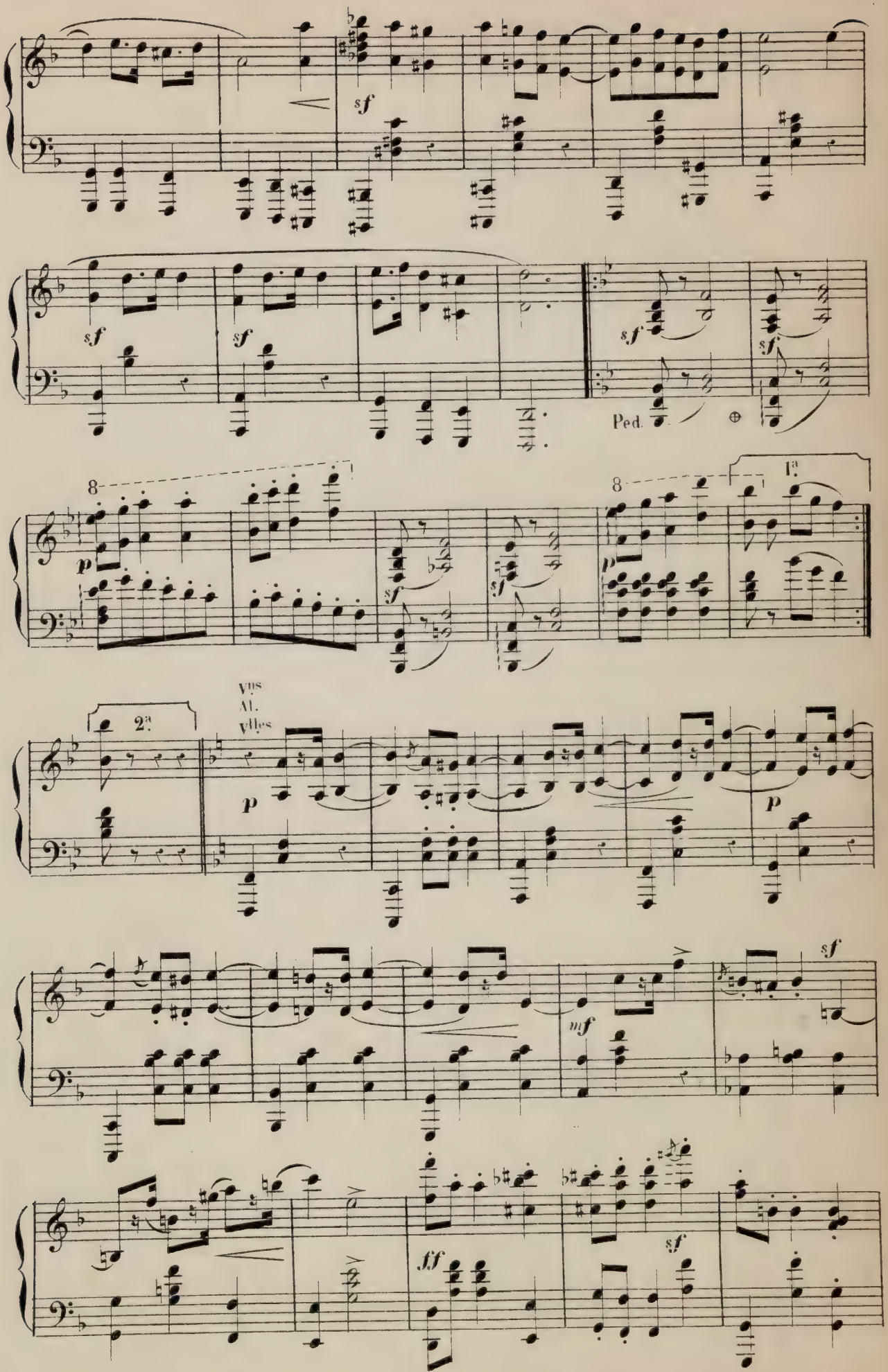
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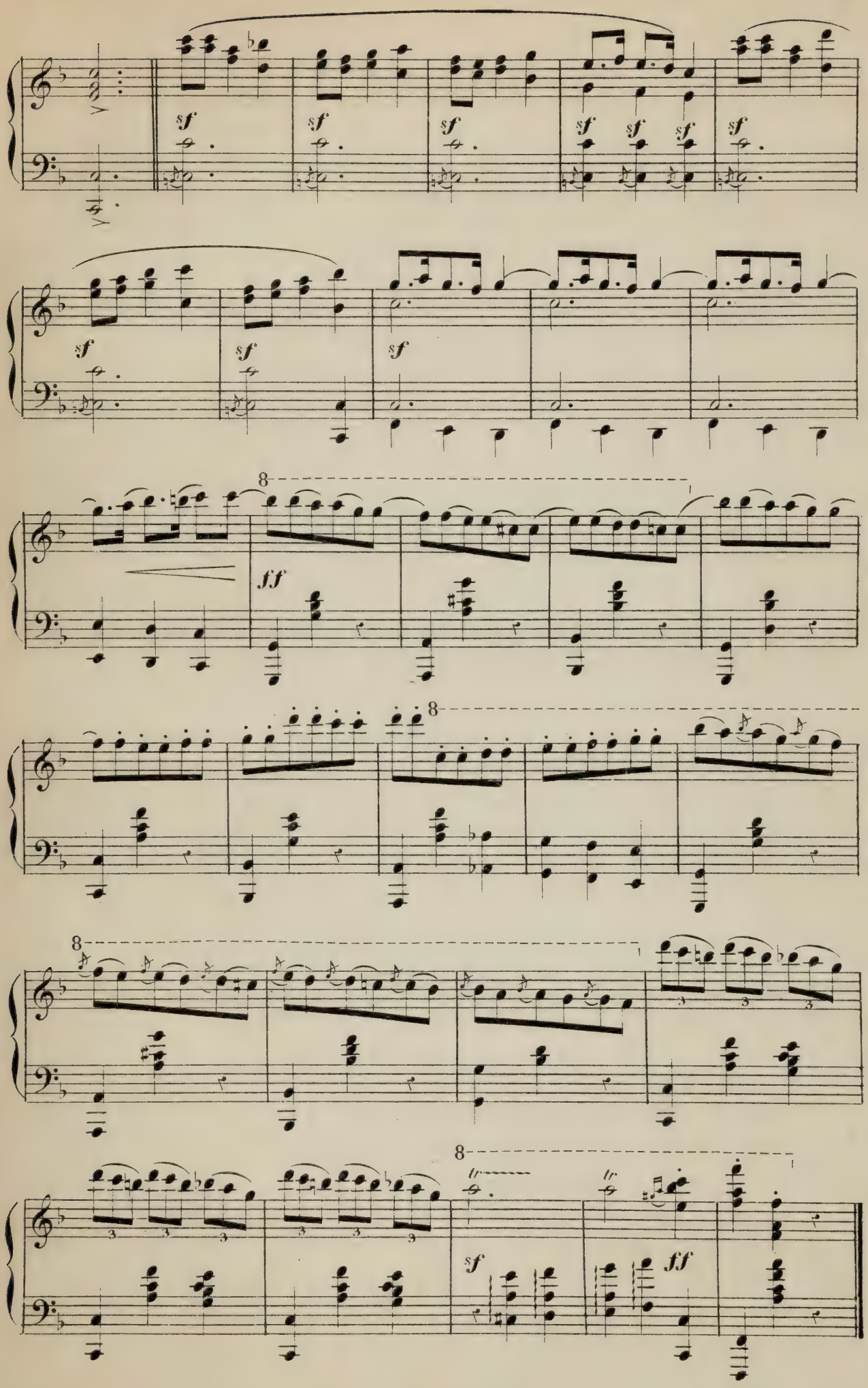
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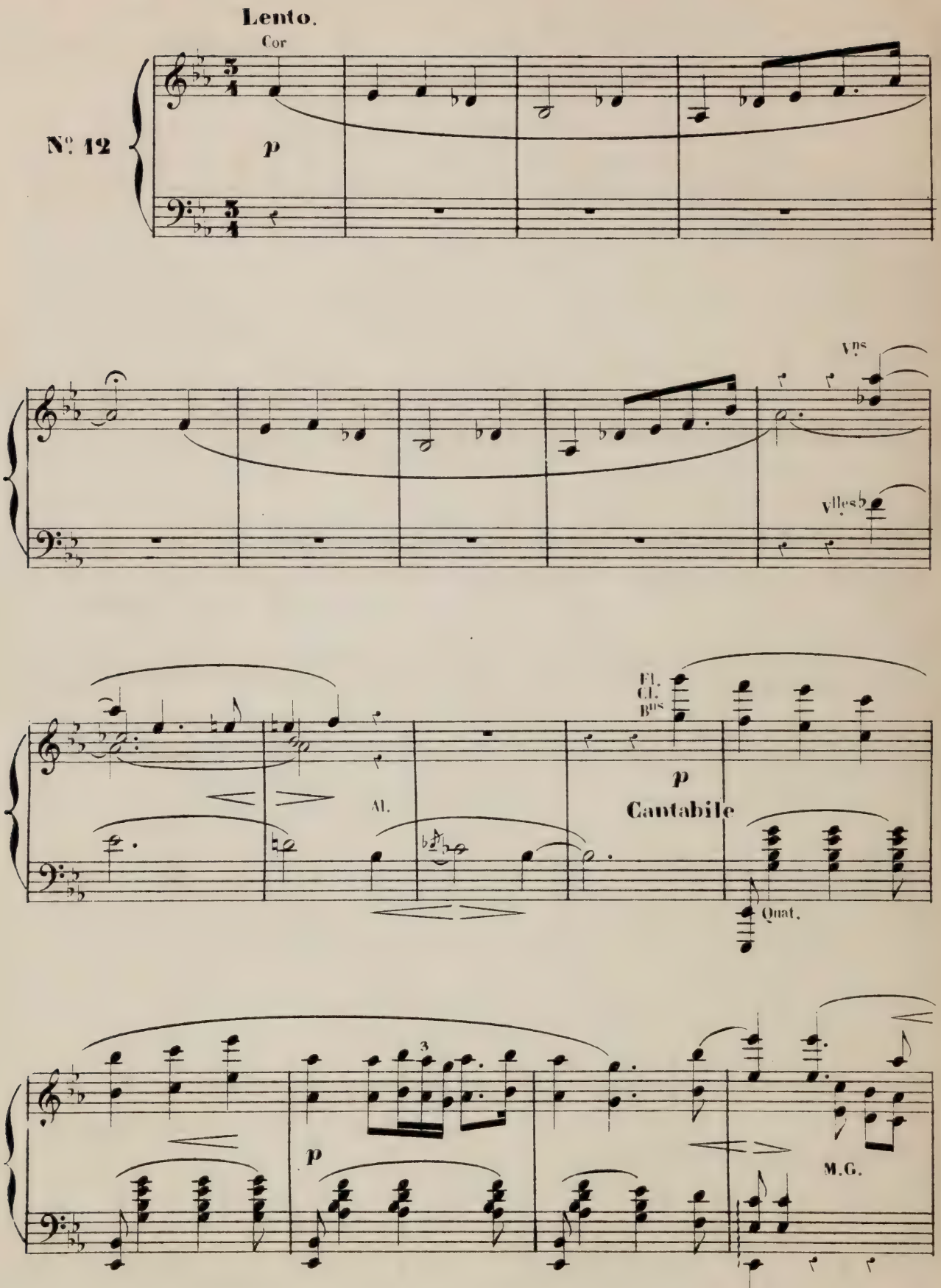
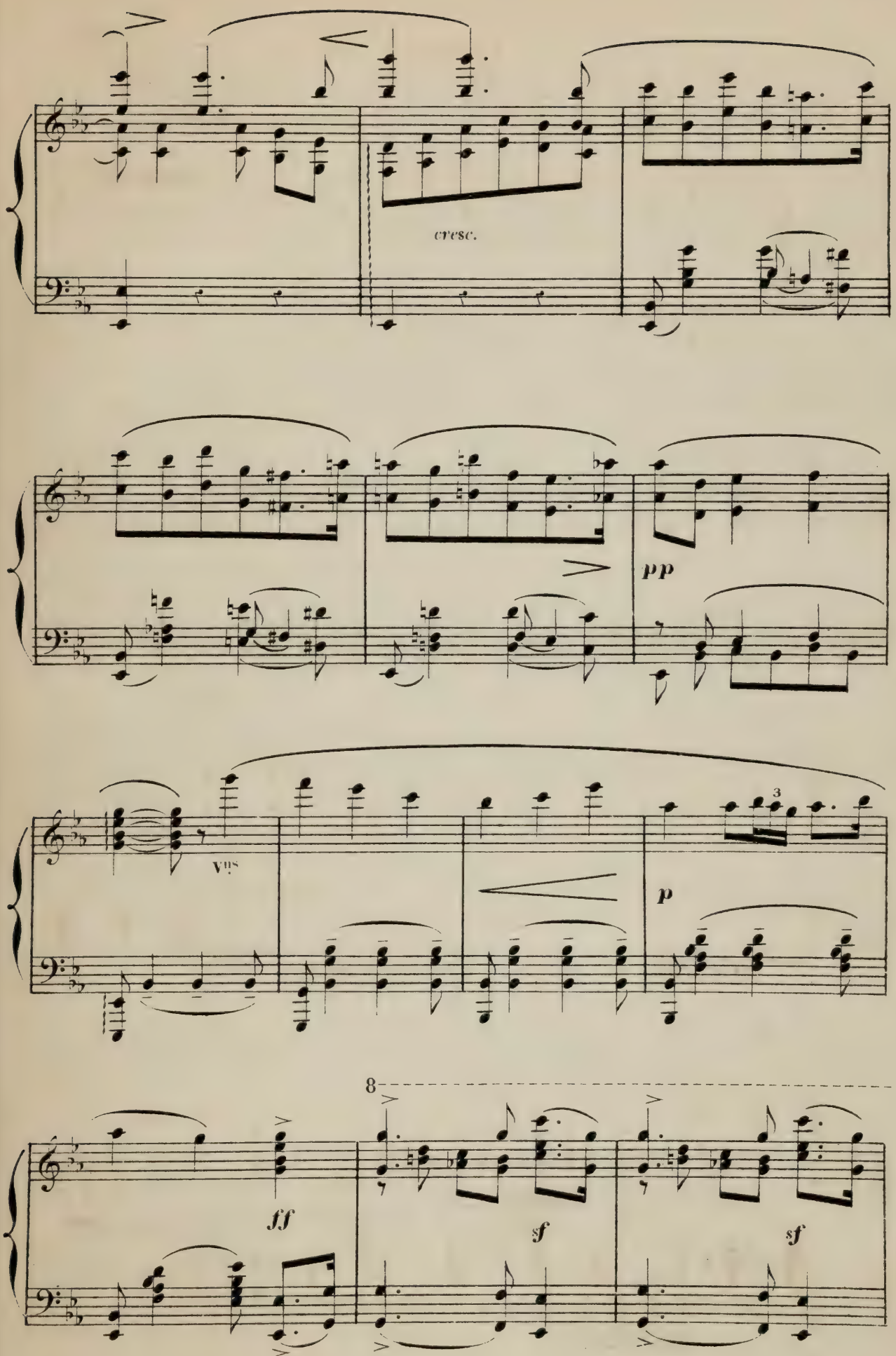
ADAGIO.

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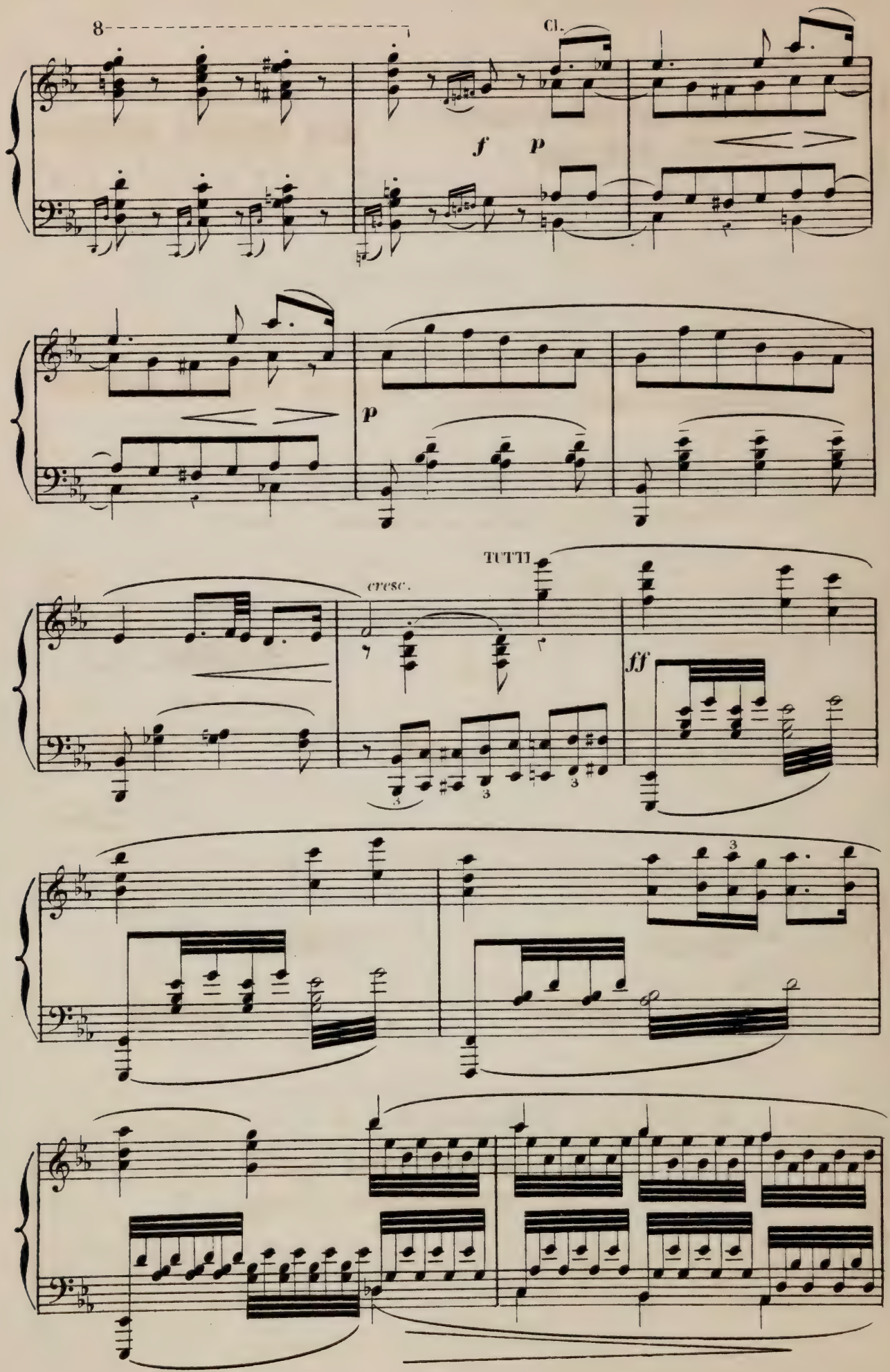
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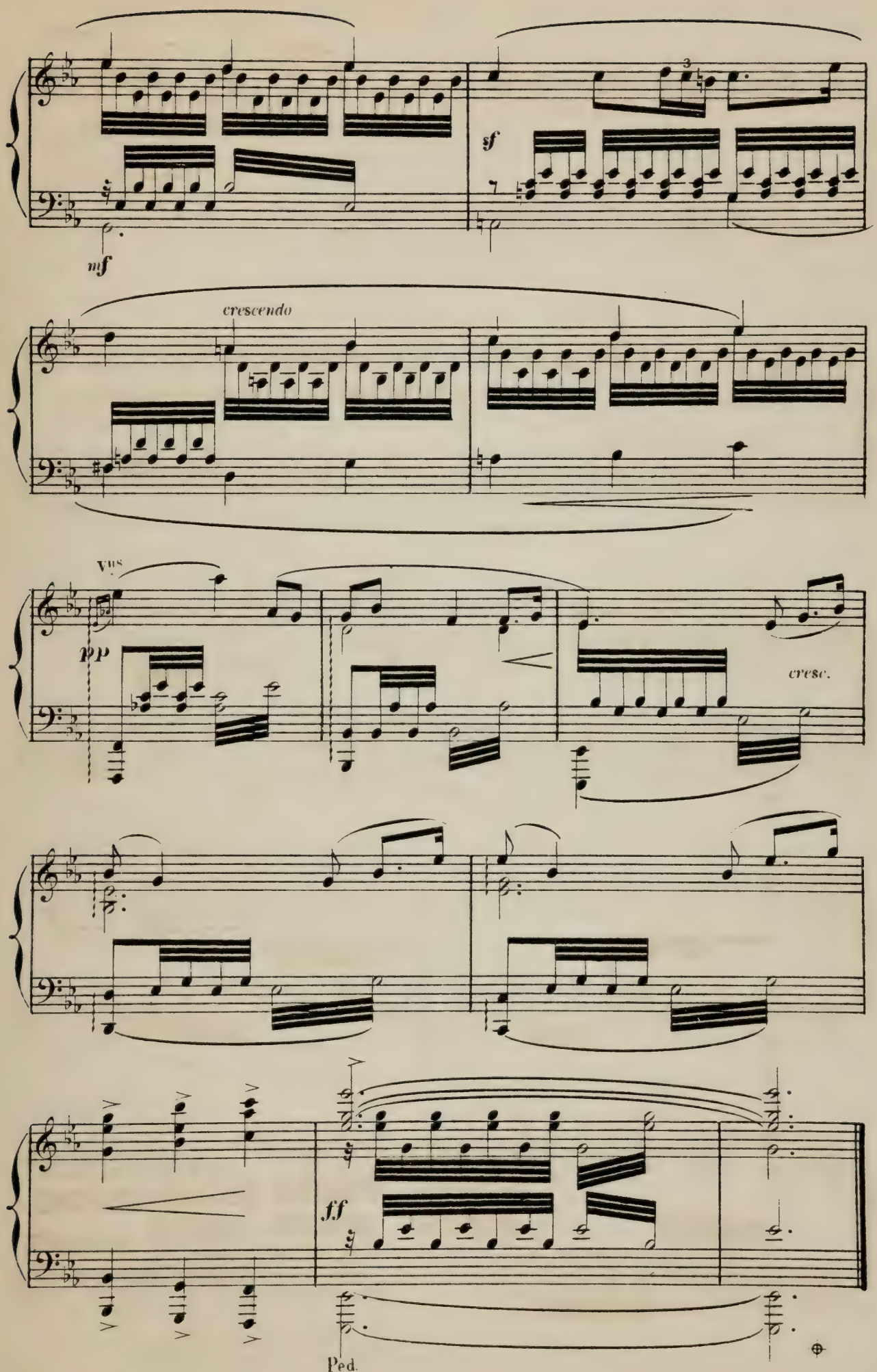
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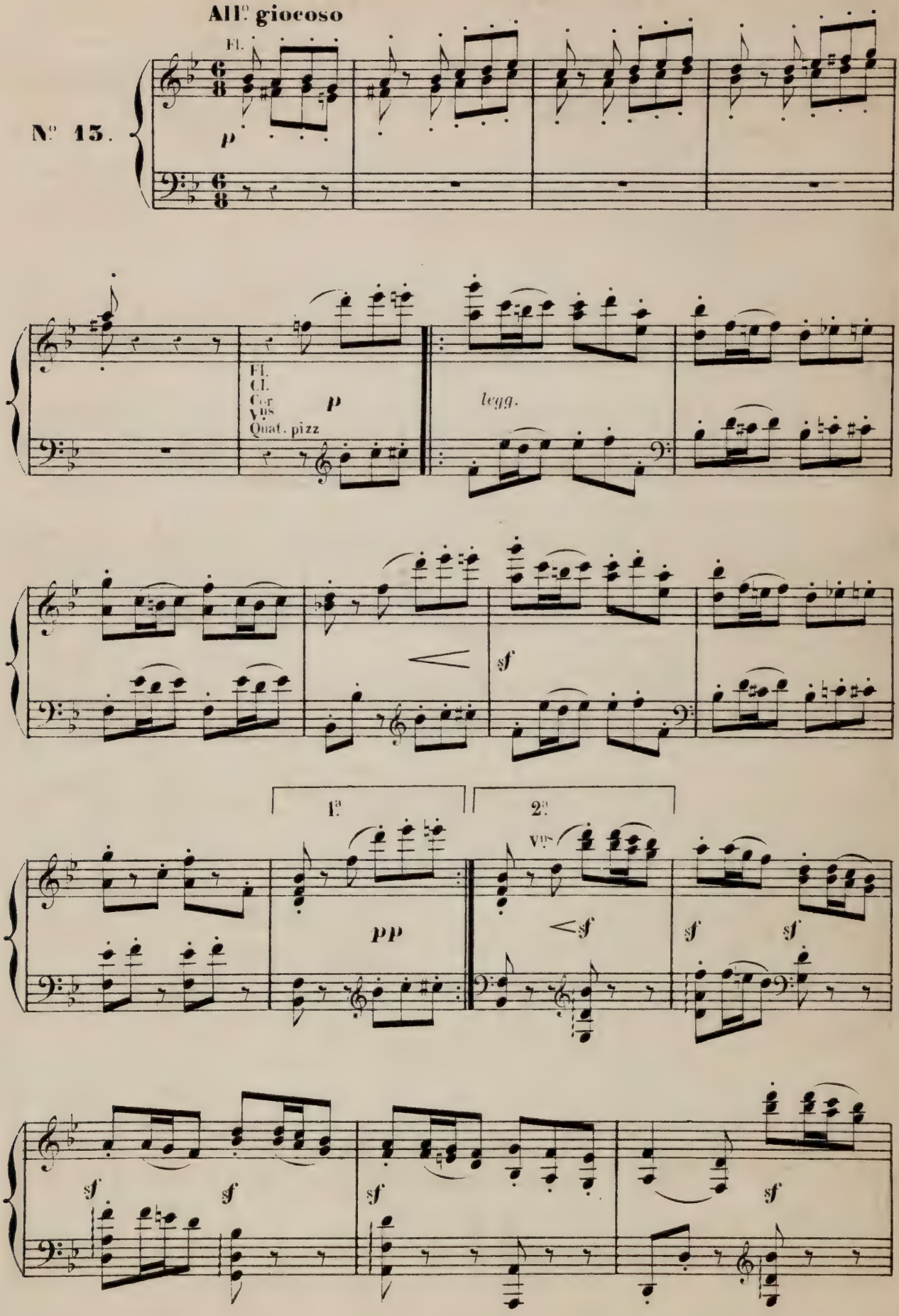
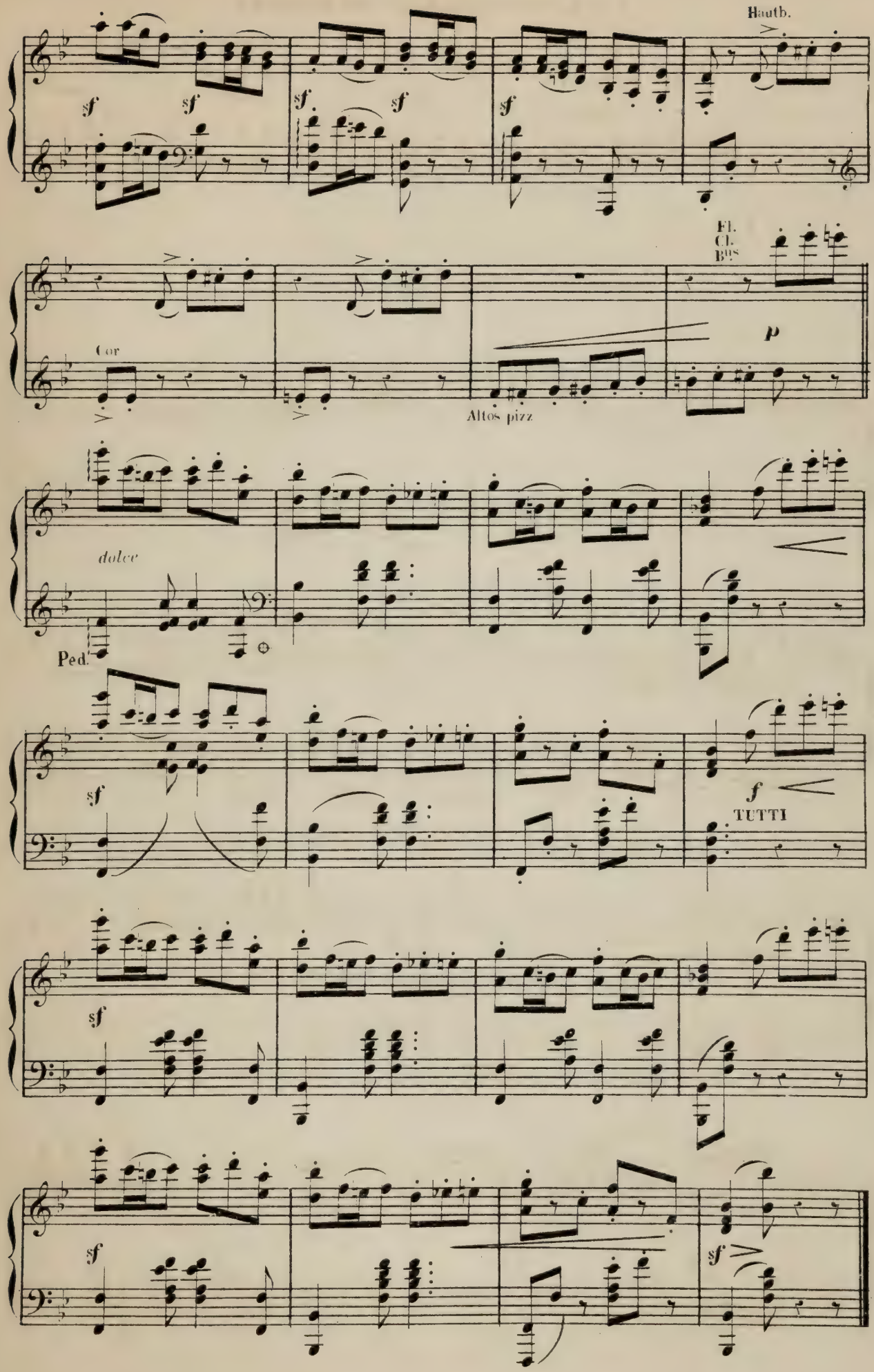
LA CONTREDANSE BRETONNE.




Hautb.
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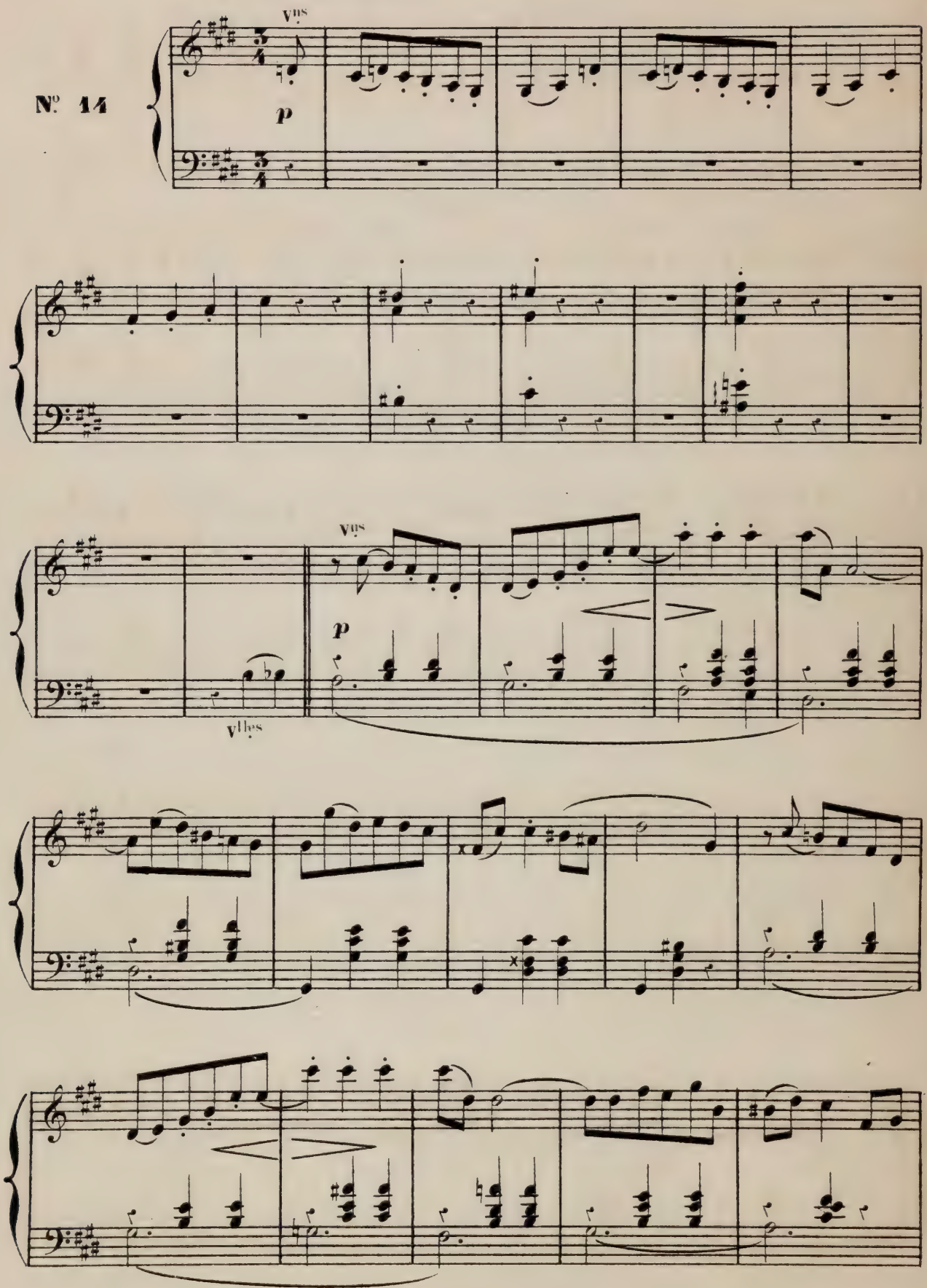
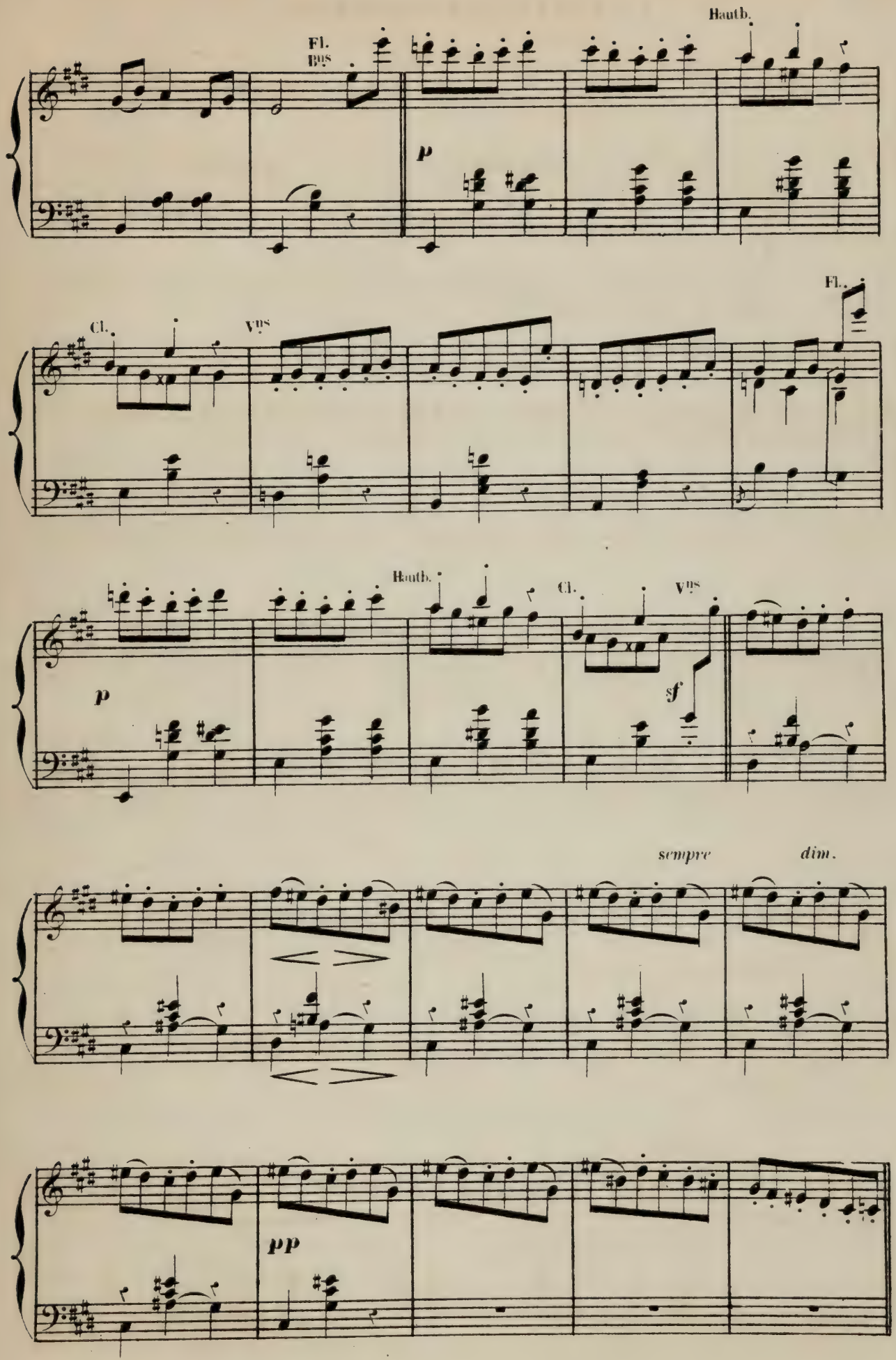
LA LUTTE DES DANSEUSES

LA VALSEUSE.

All.° con spirito

N.° 14

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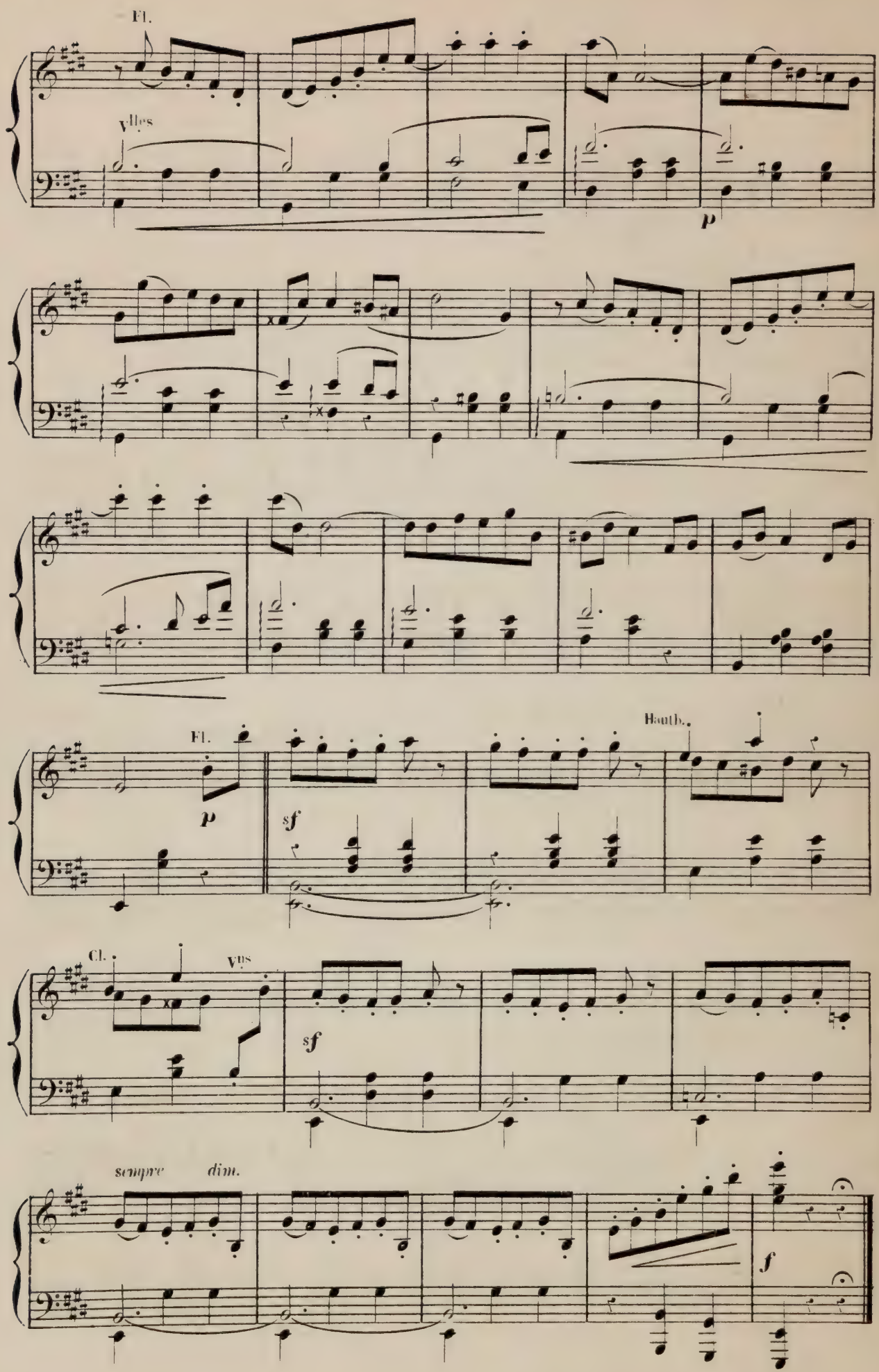
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sempre dim.
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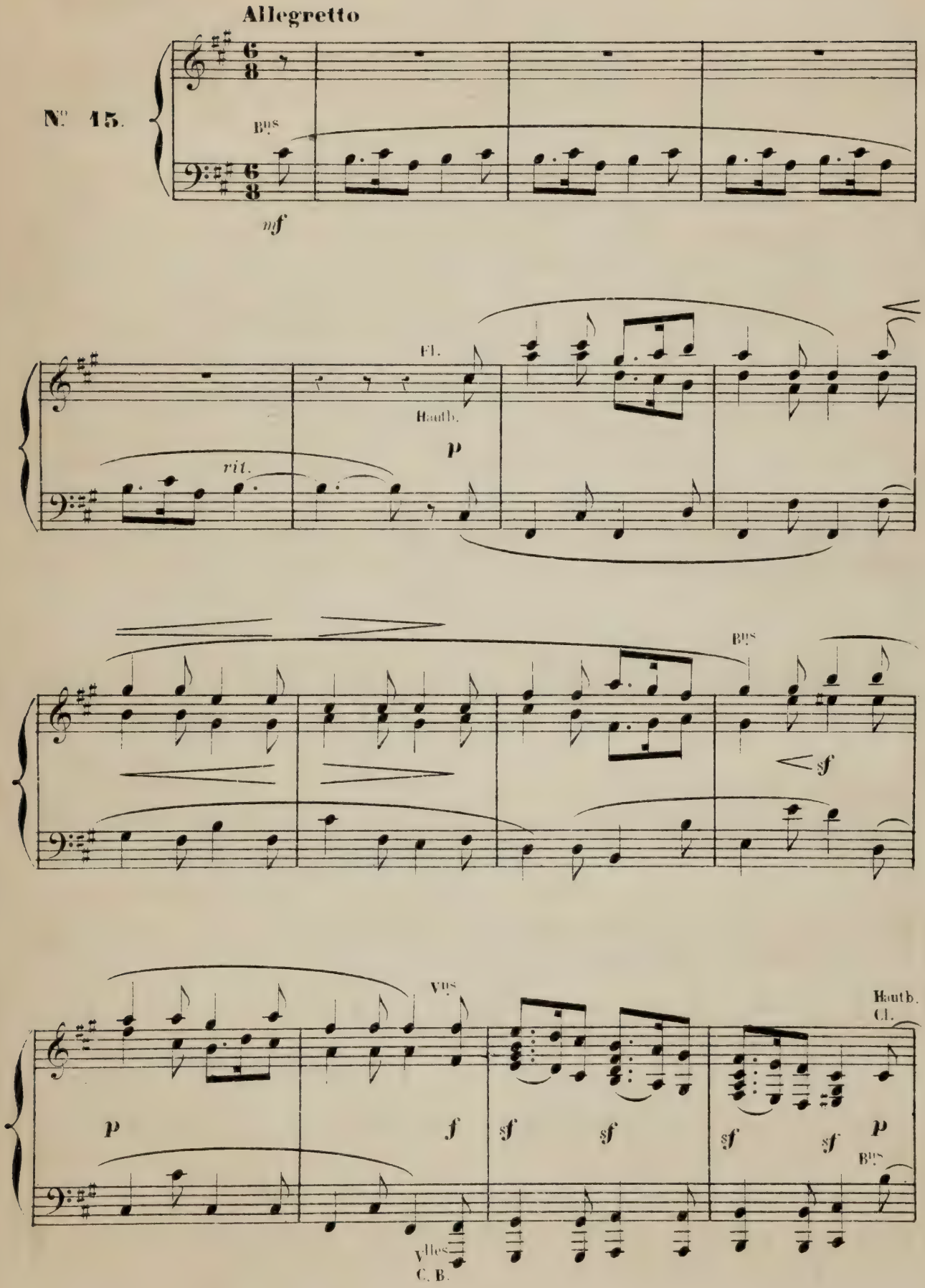
LA GAVOTTE.


Allegretto
N° 15.
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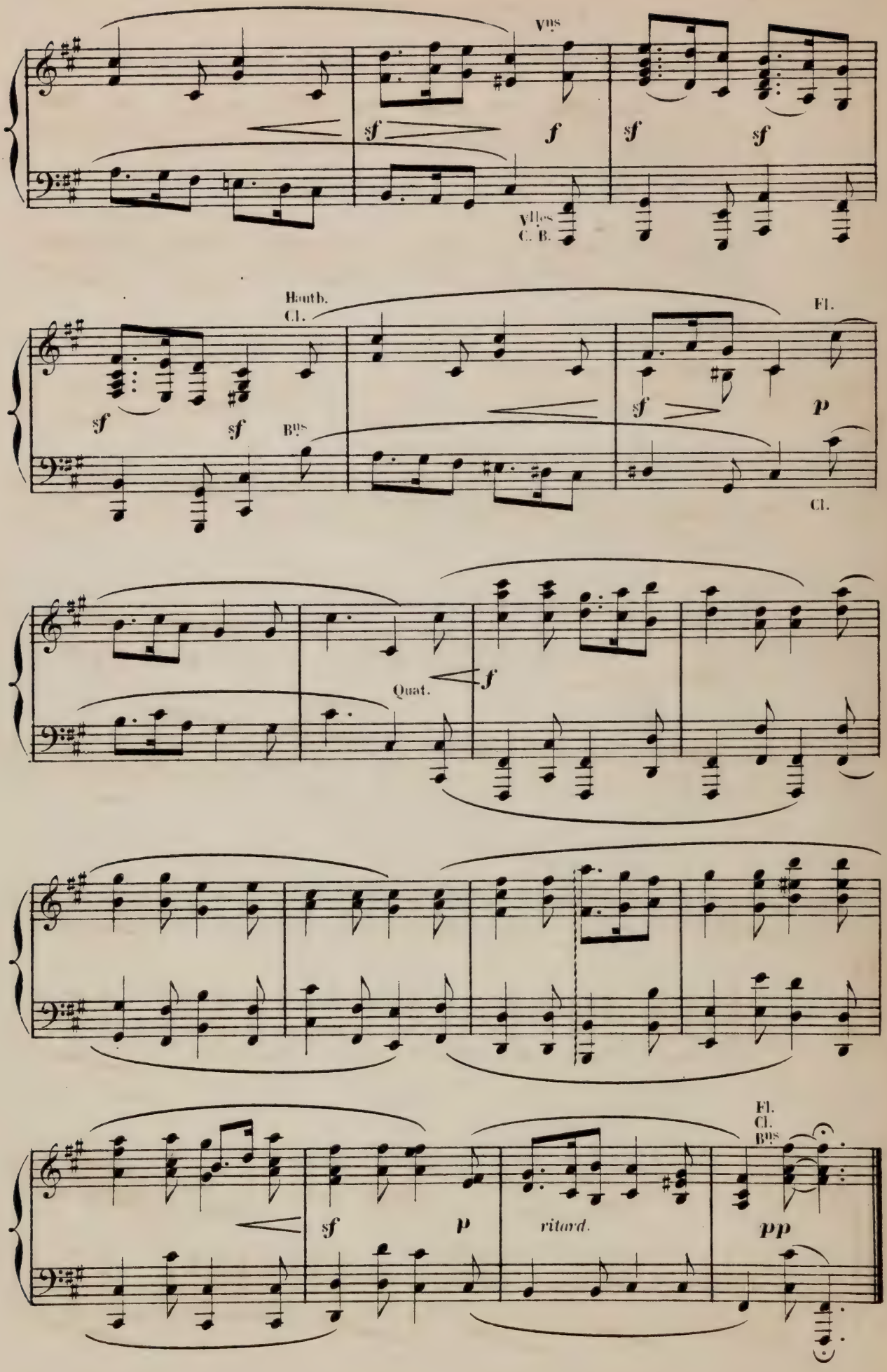
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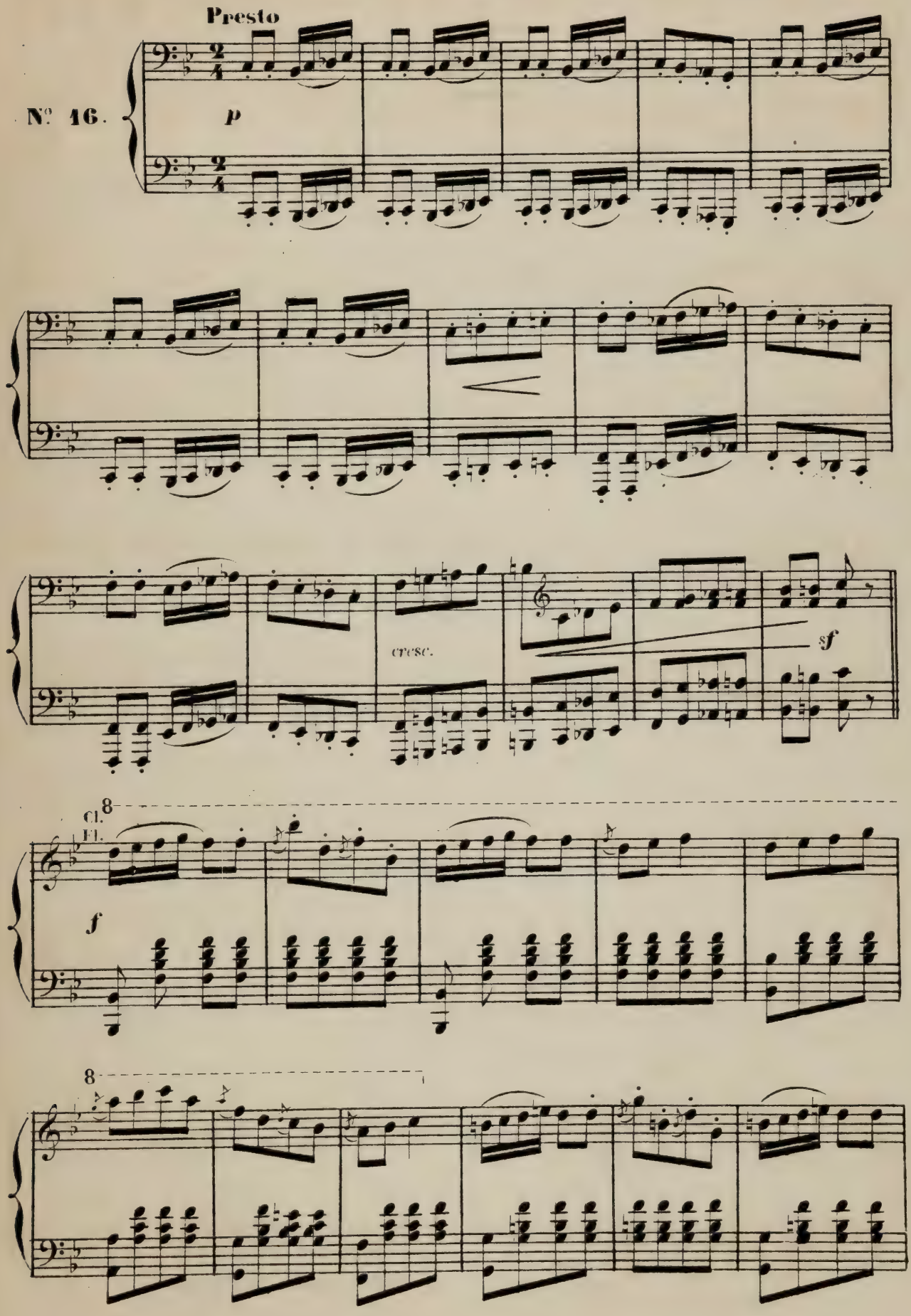
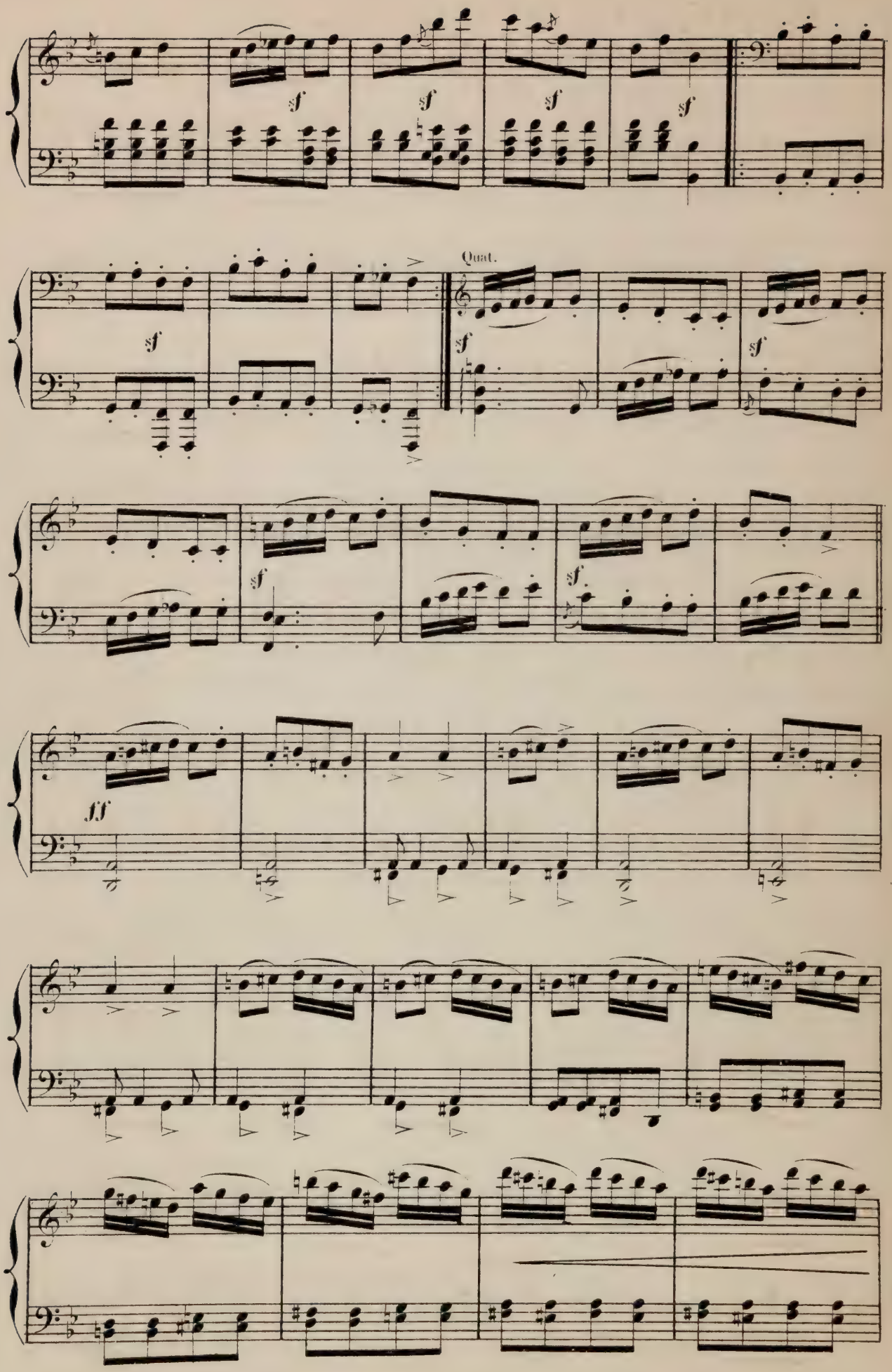
LA GIGUE BRETONNE.

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Quat.
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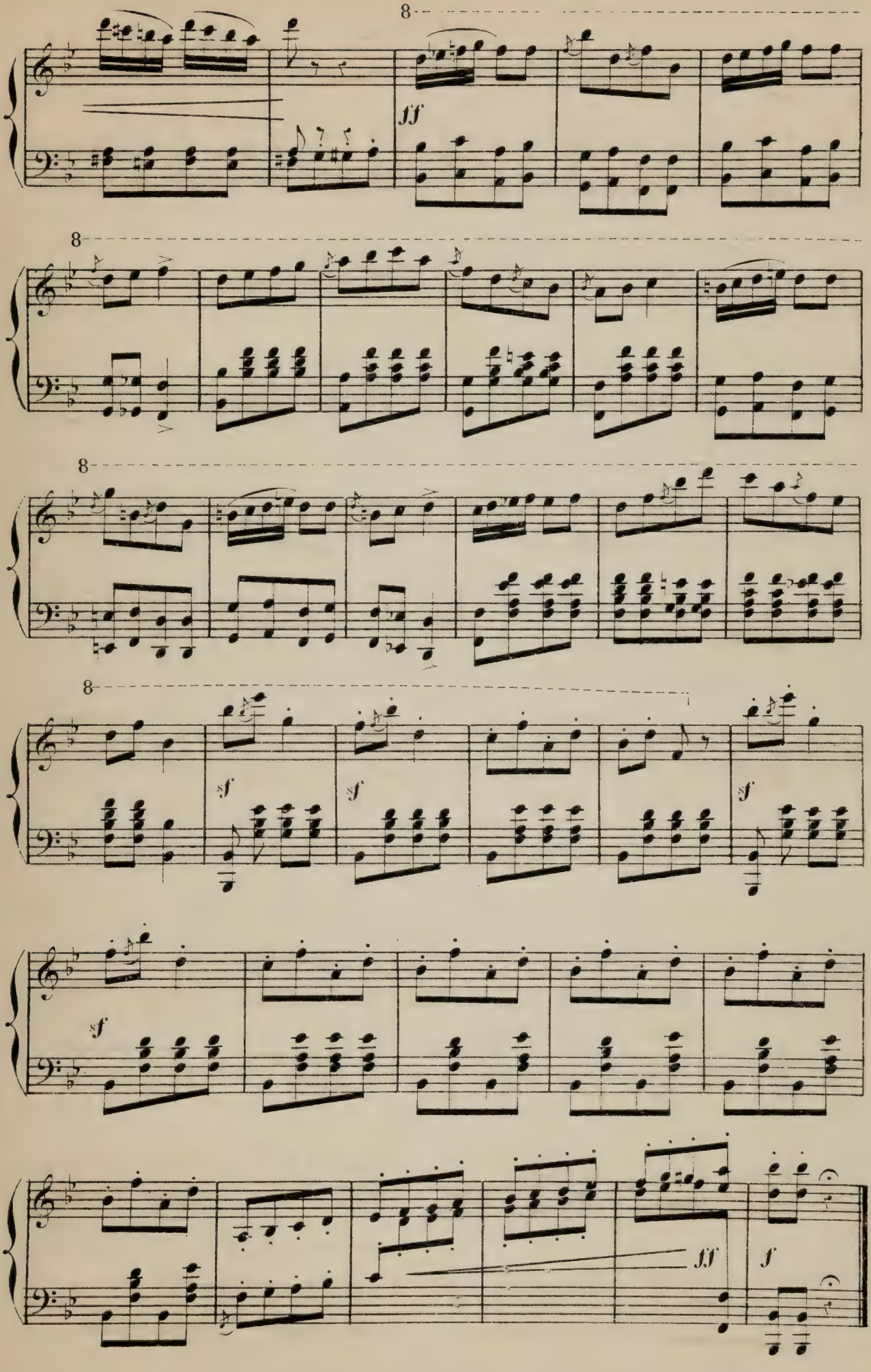
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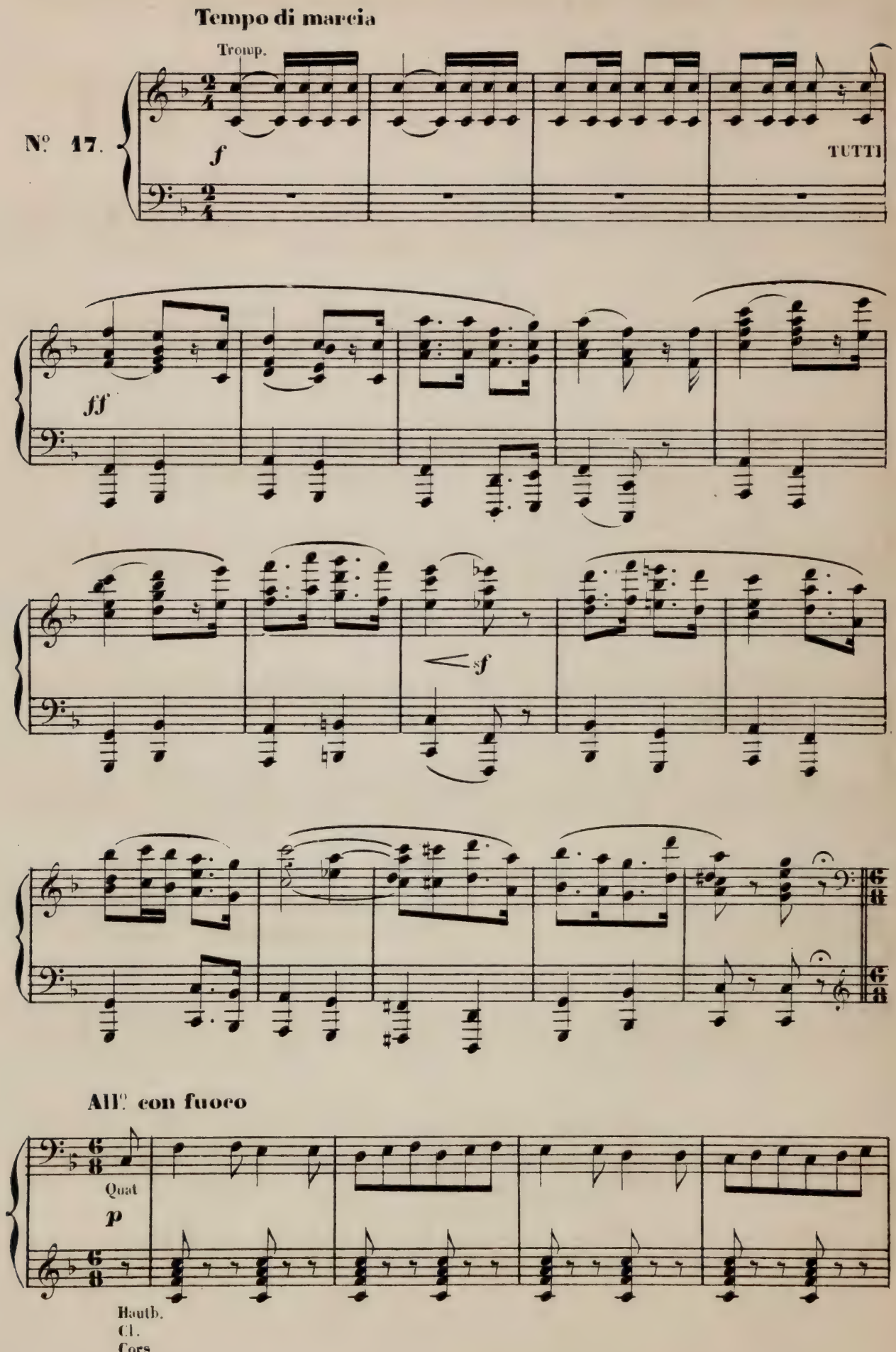
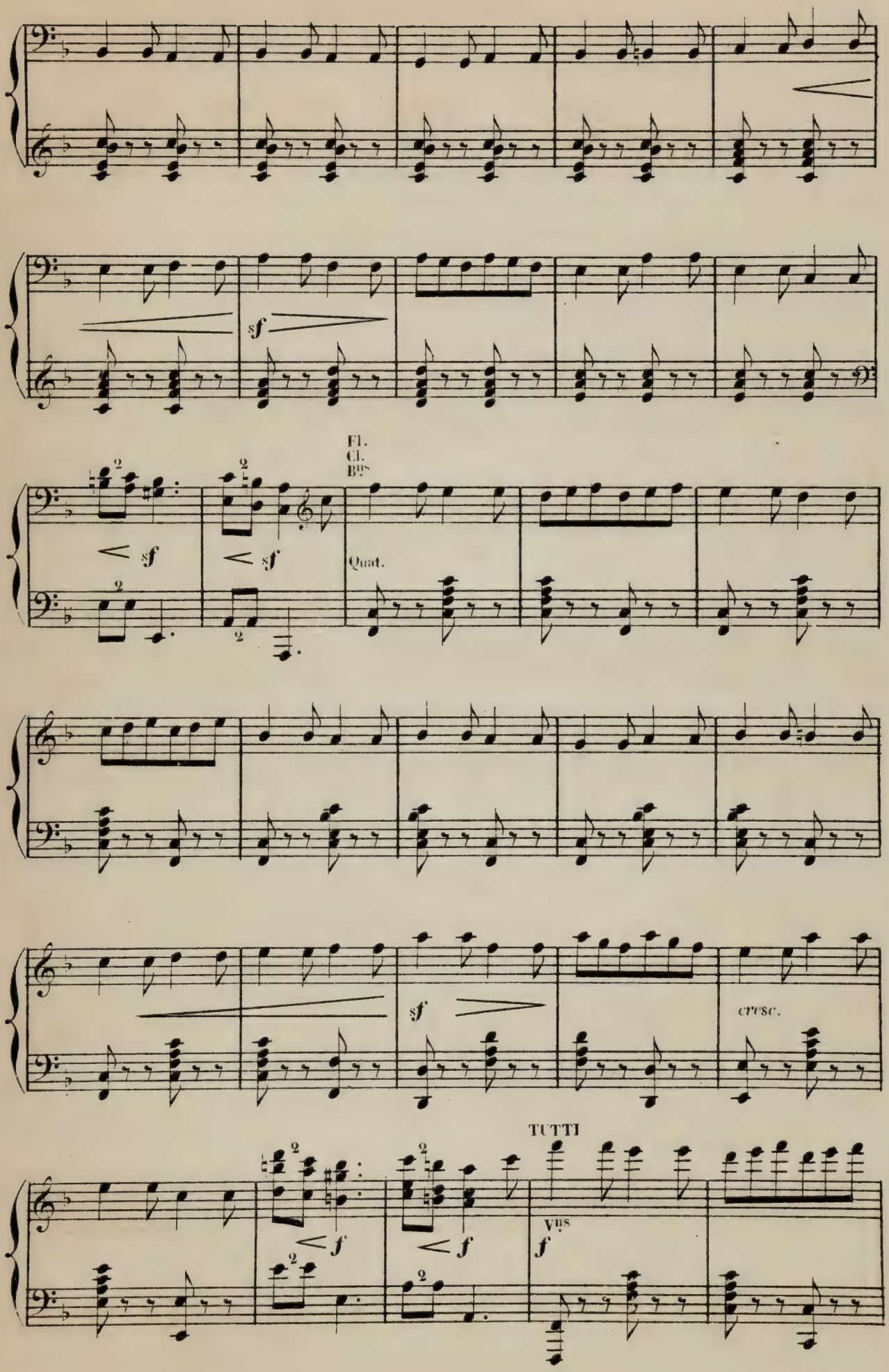
MARCHE ET PRESTO.

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Cl.
Bns
sf
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Quat.
sf
cresc.
TUTTI
f
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Vns
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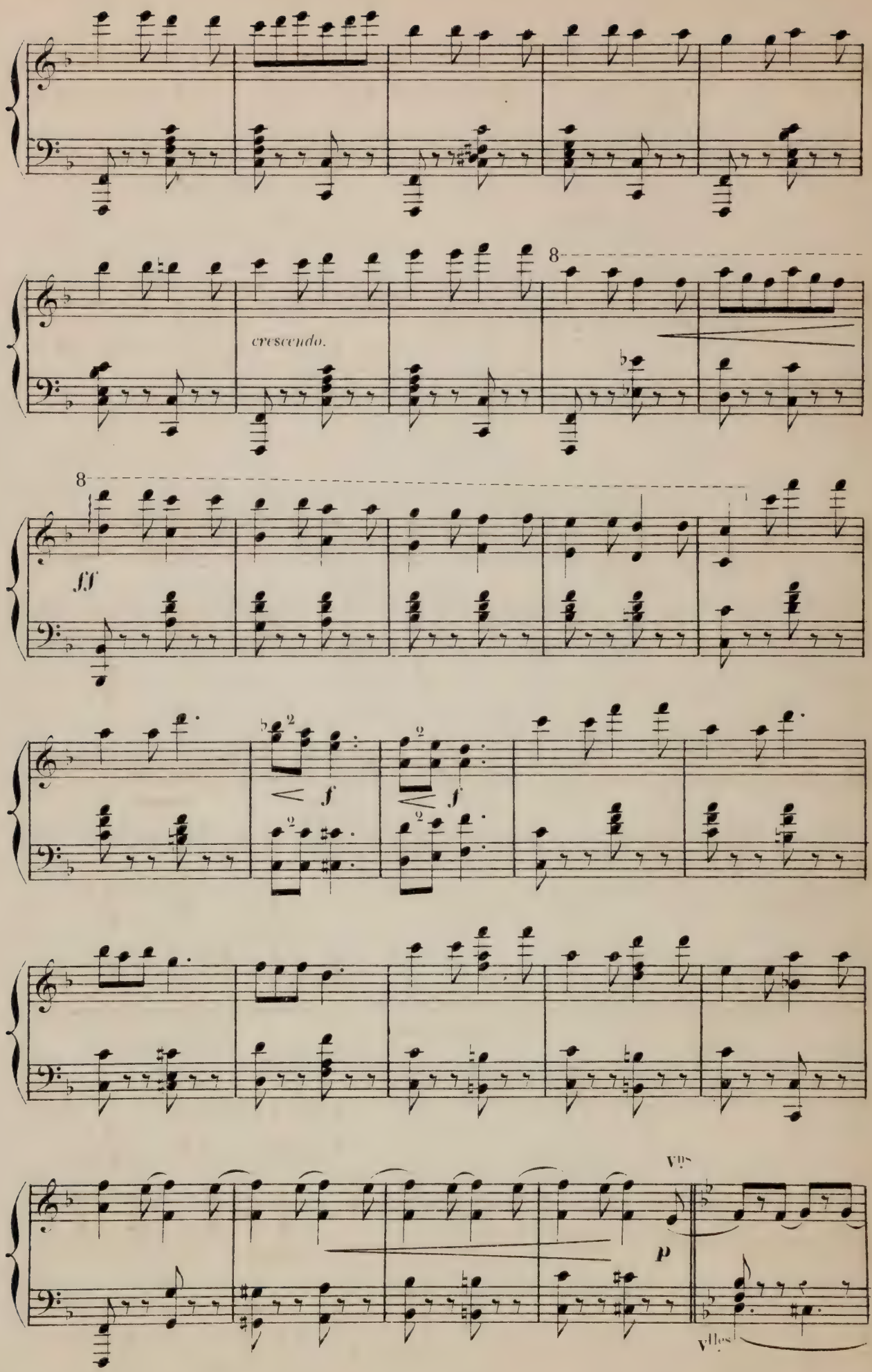
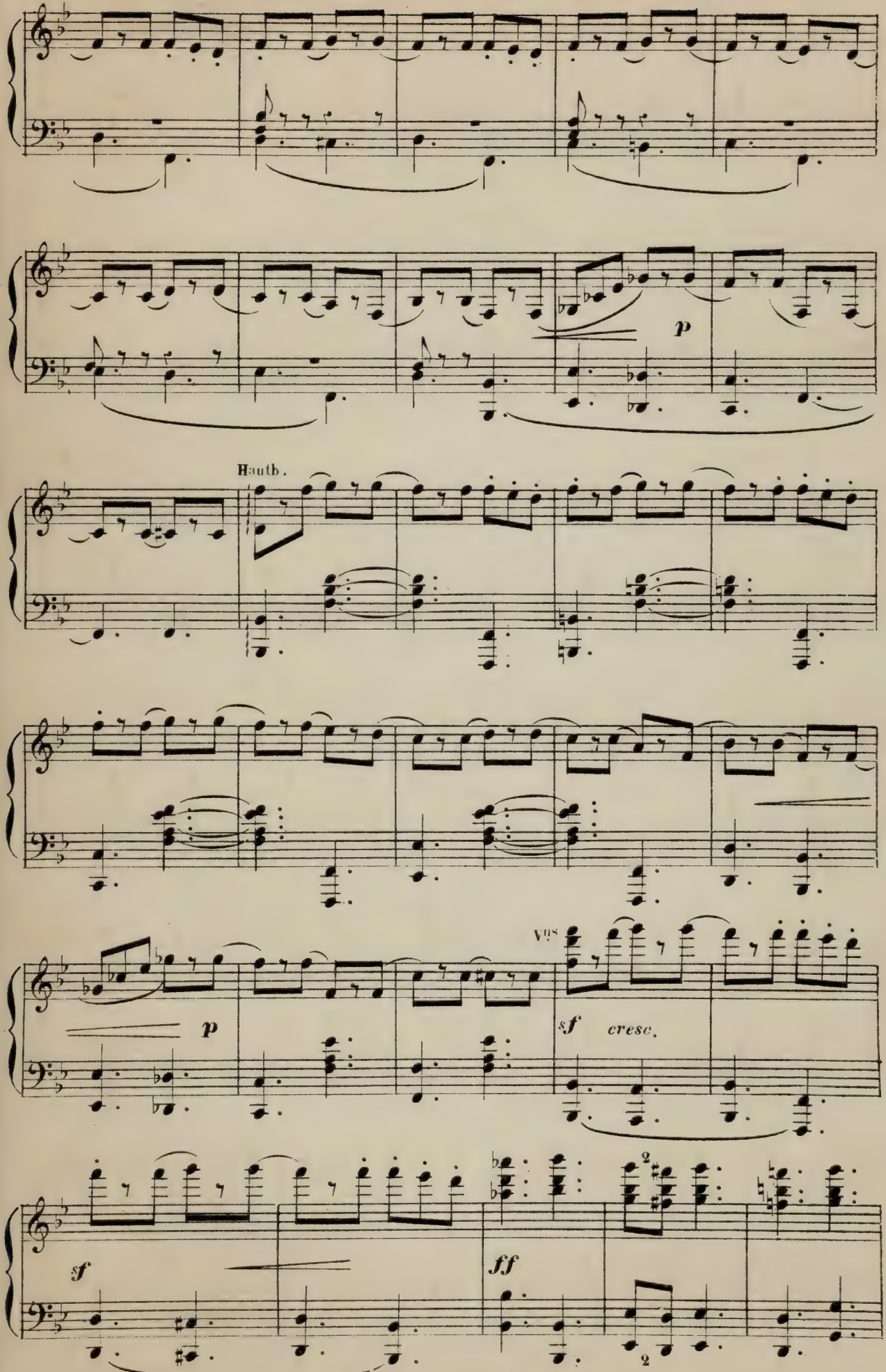

crescendo.
8
ff
f
f
p
Vns
Vlles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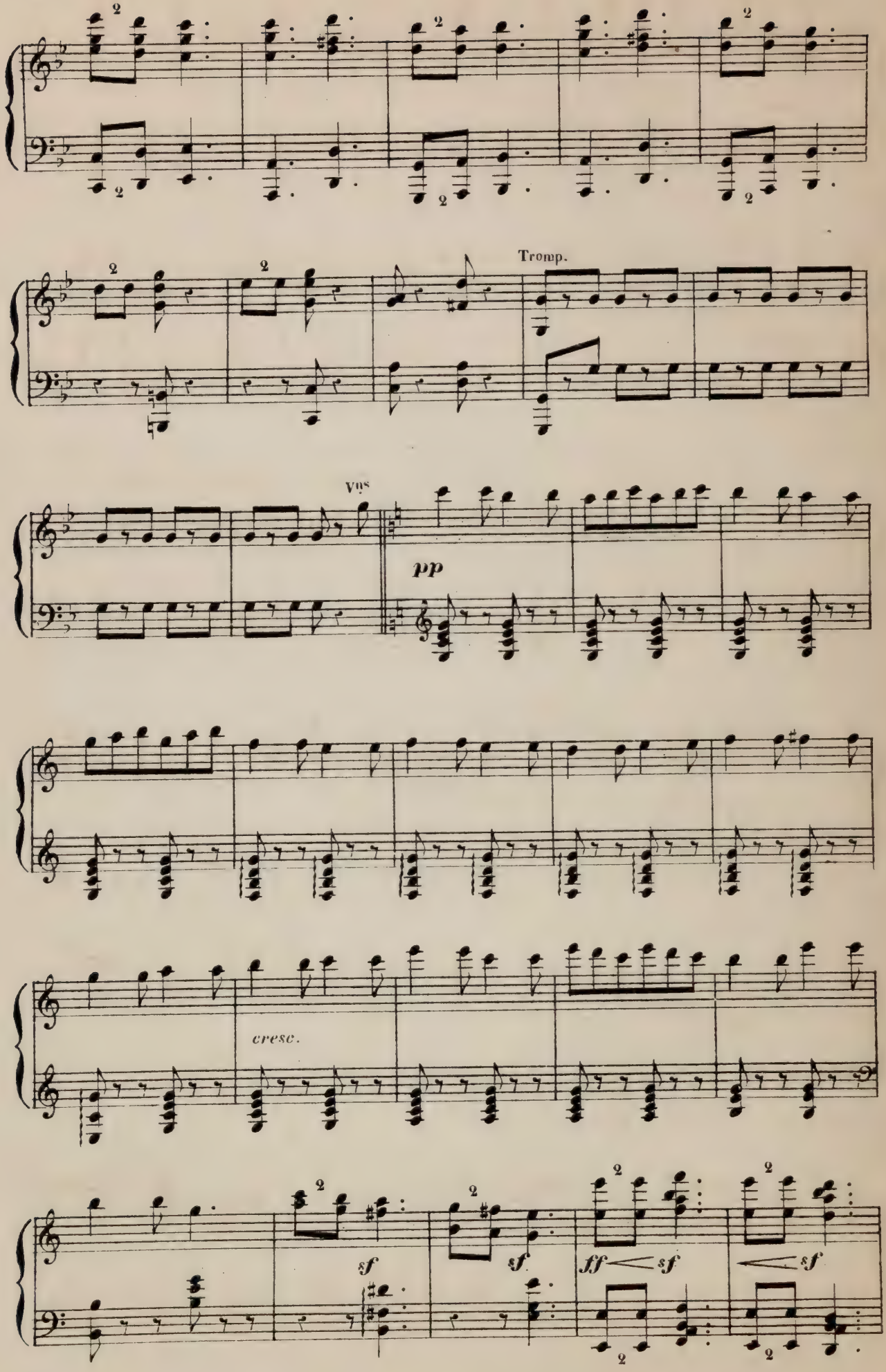
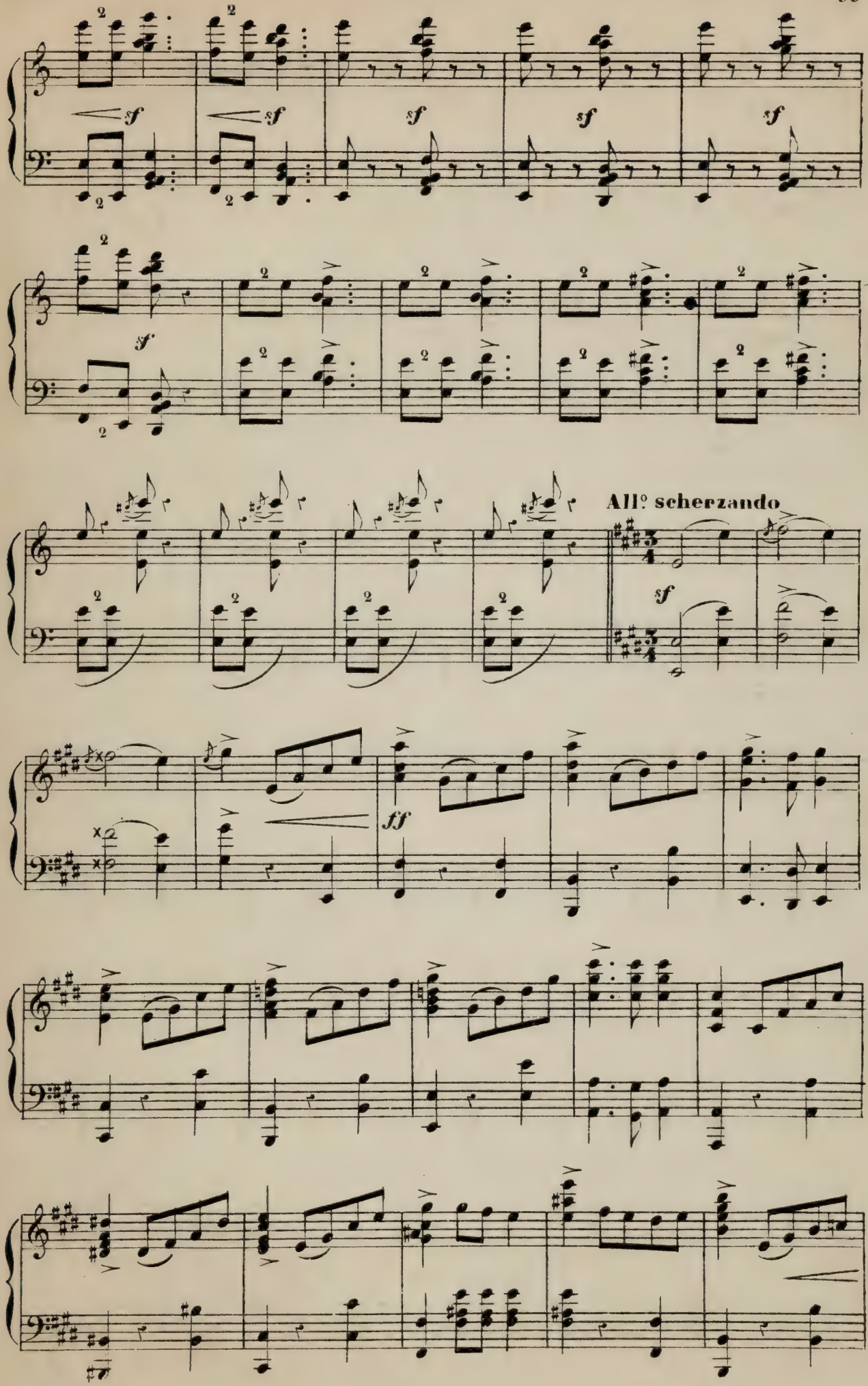
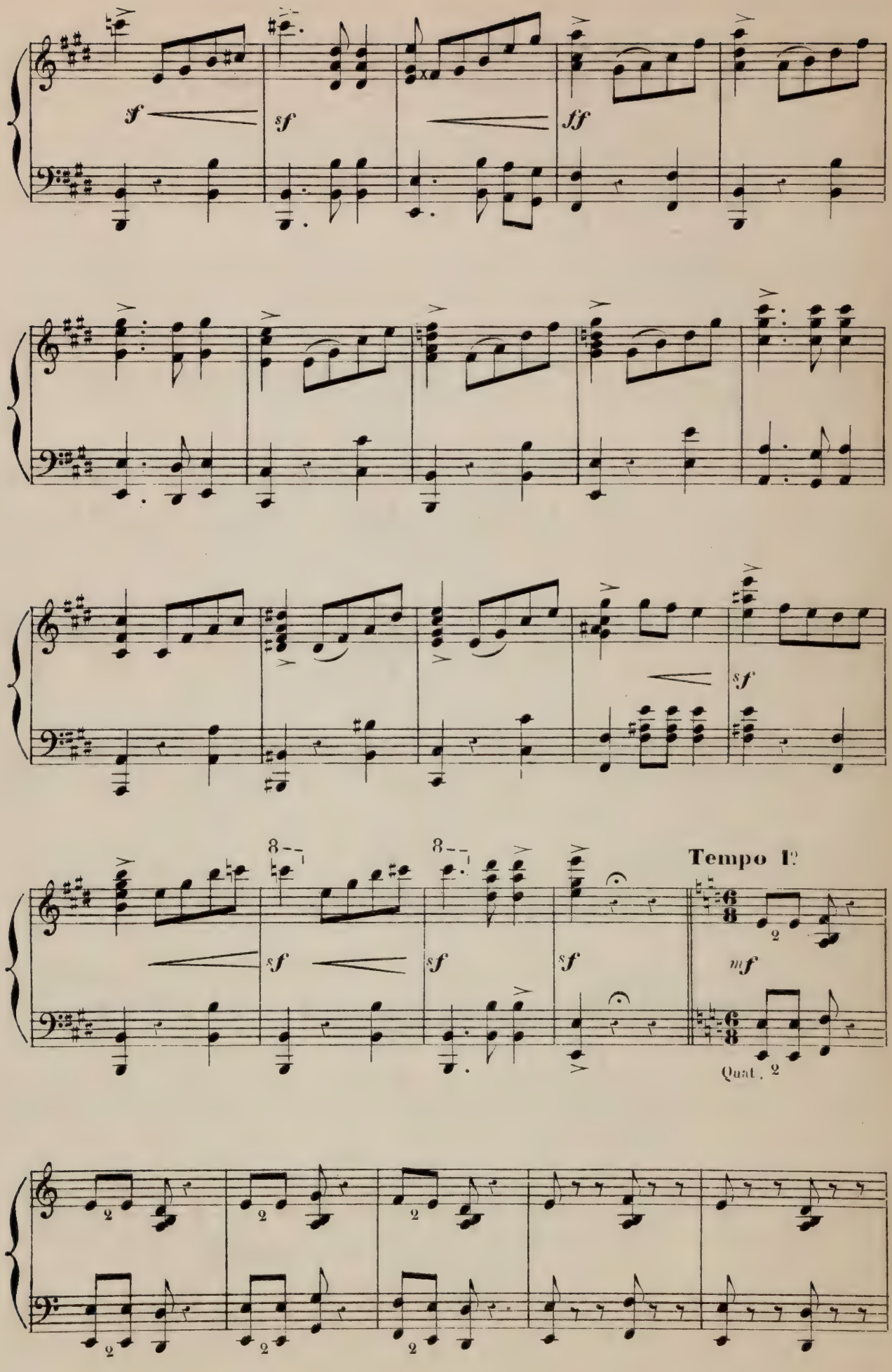
Hautb.
p
Vns
sf
cresc.
sf
ff
2
2


Tromp.
Vns
pp
cresc.
sf
sf
ff
sf
sf


sf
All.o scherzando
ff


sf
sf
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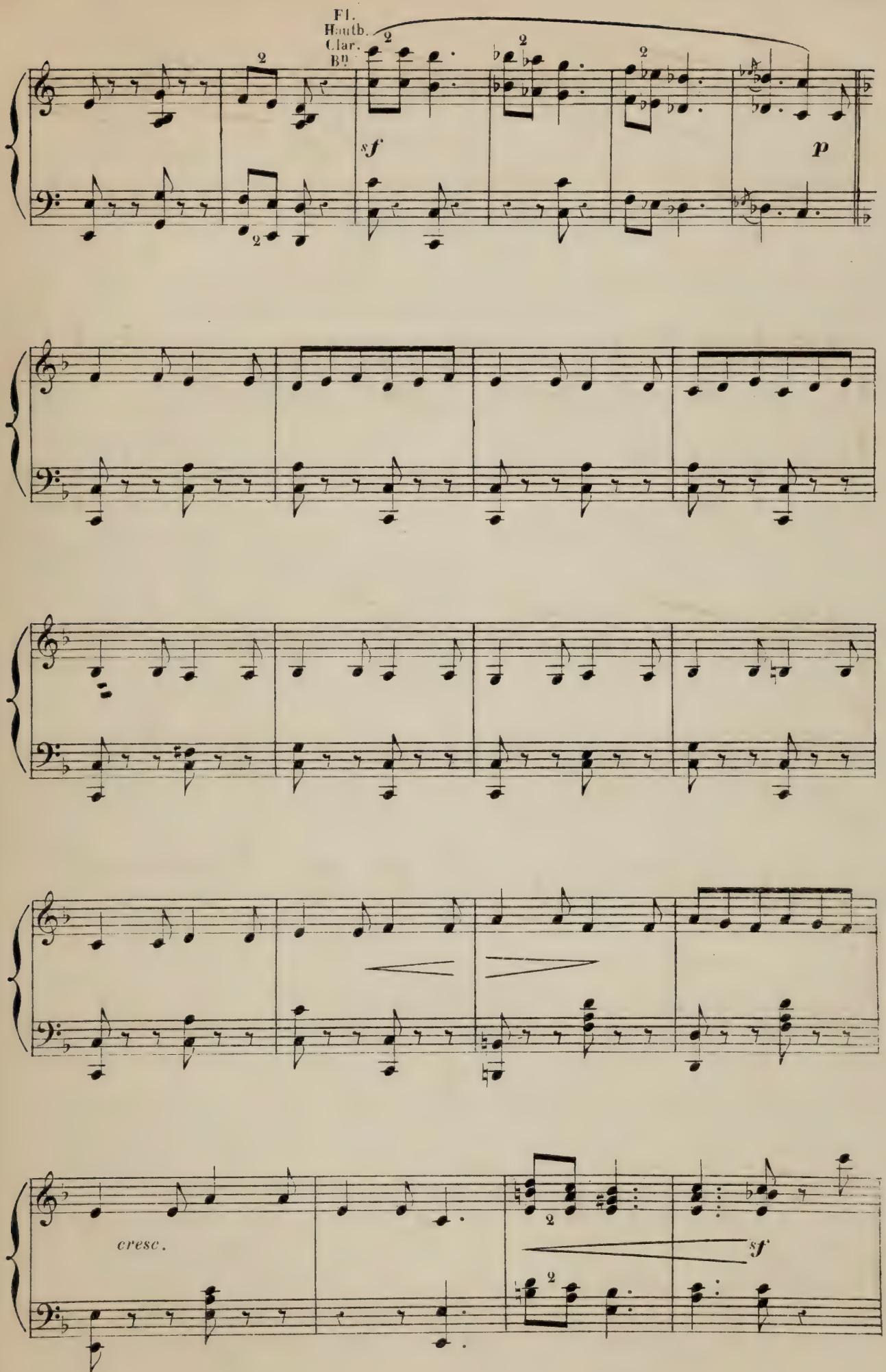
sf
sf
sf
sf
Tempo 1?
mf
Quat. 2


Fl.
Hautb.
Clar.
B.n
sf
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cresc.
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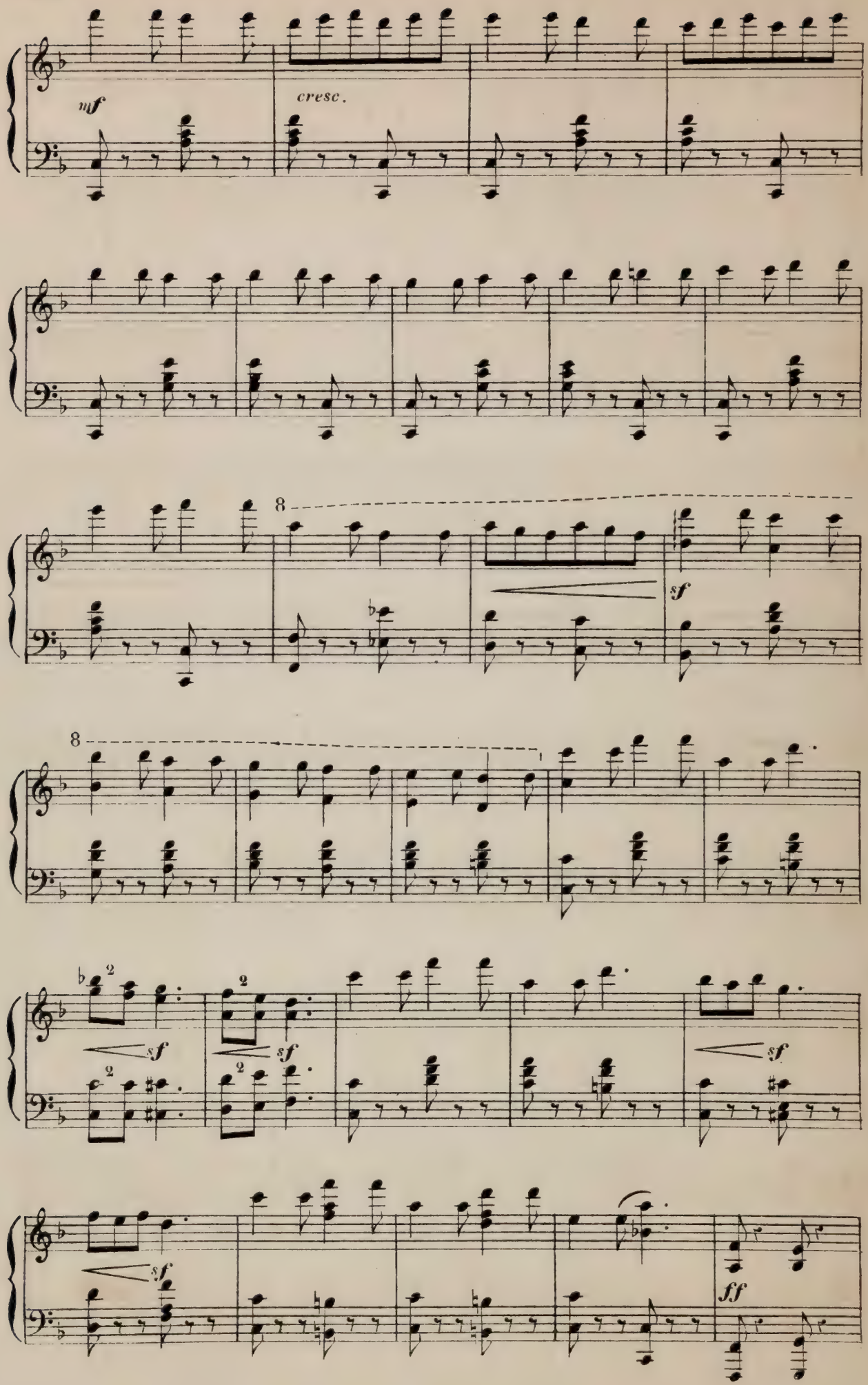
mf
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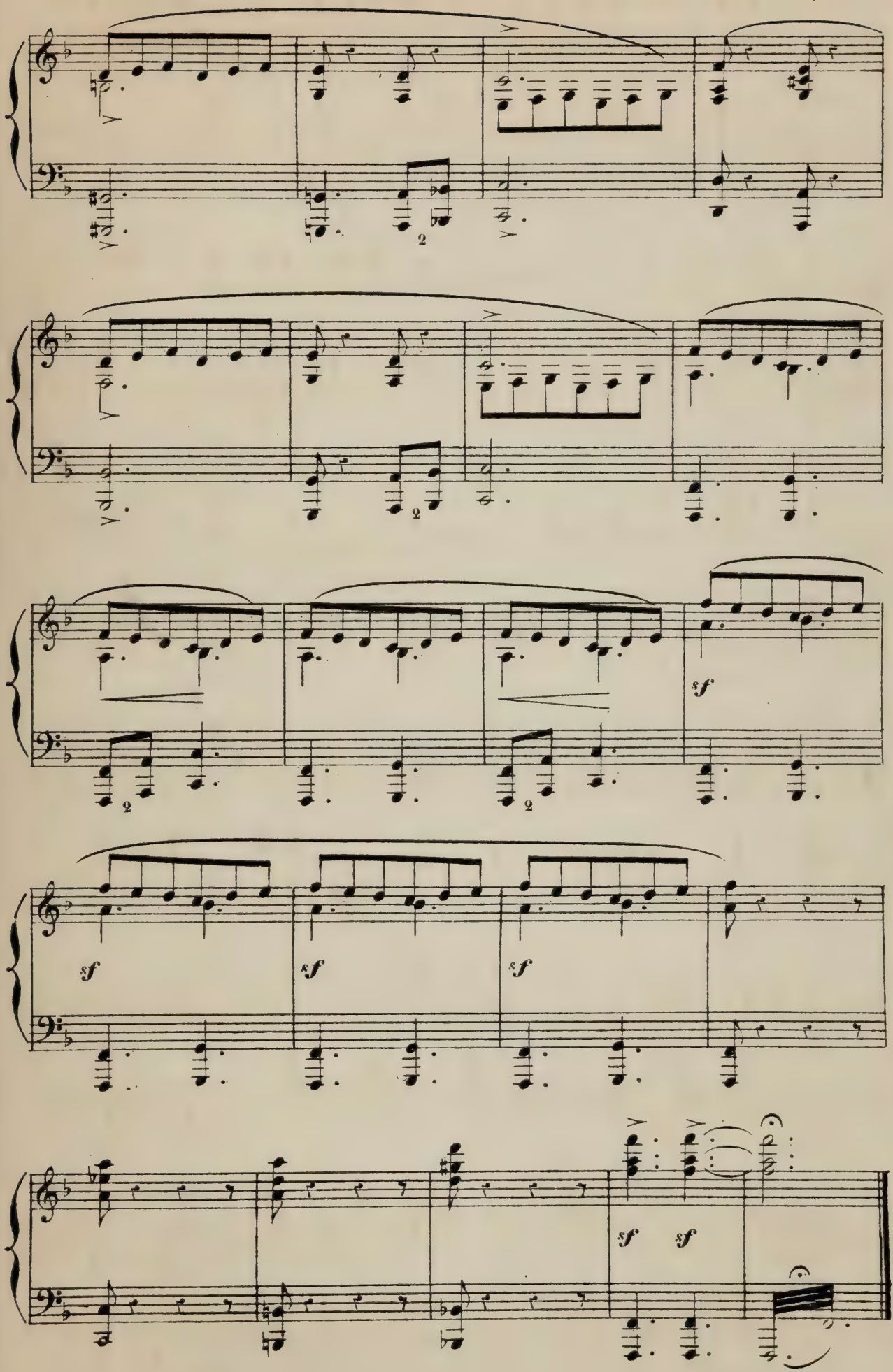
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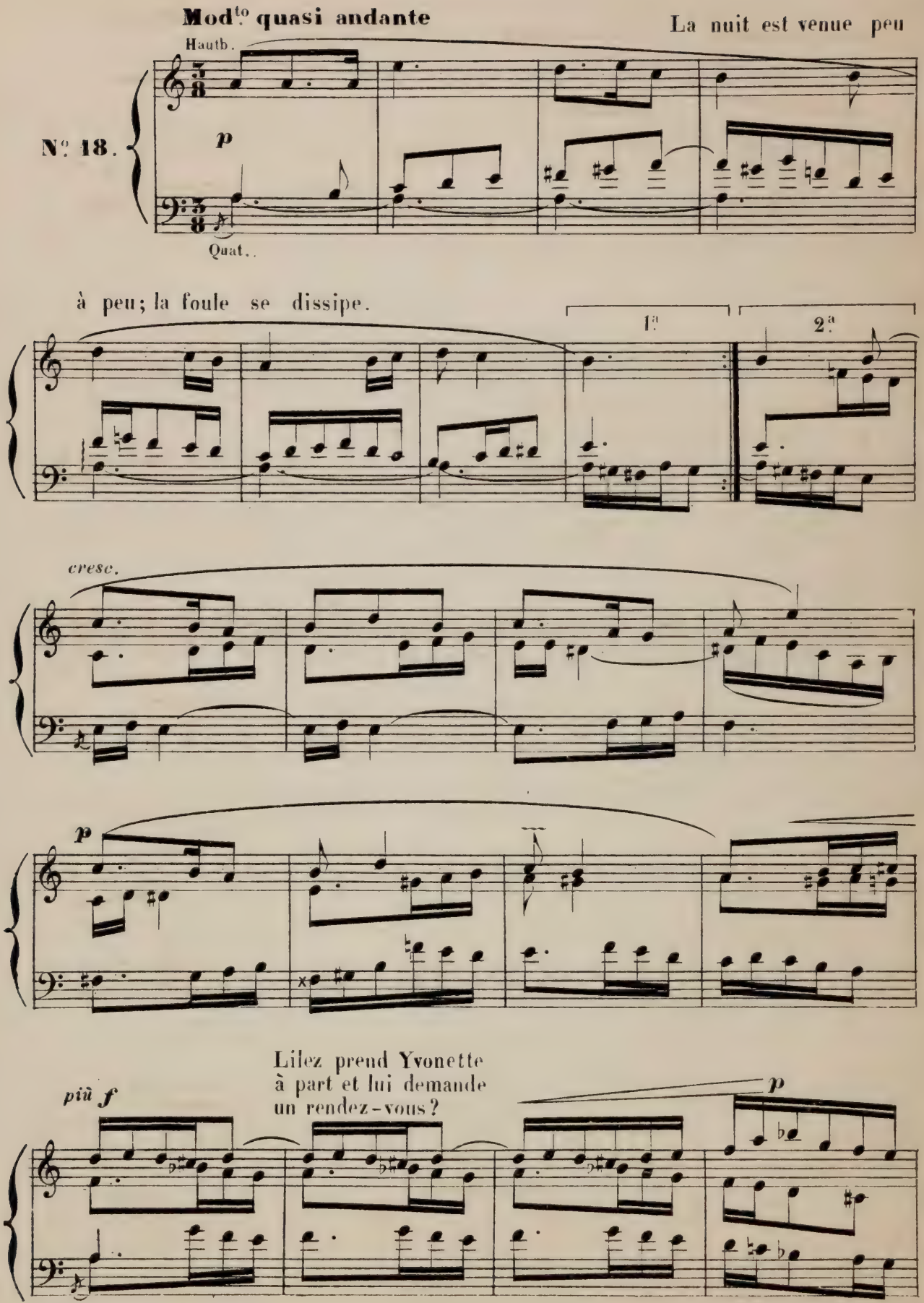
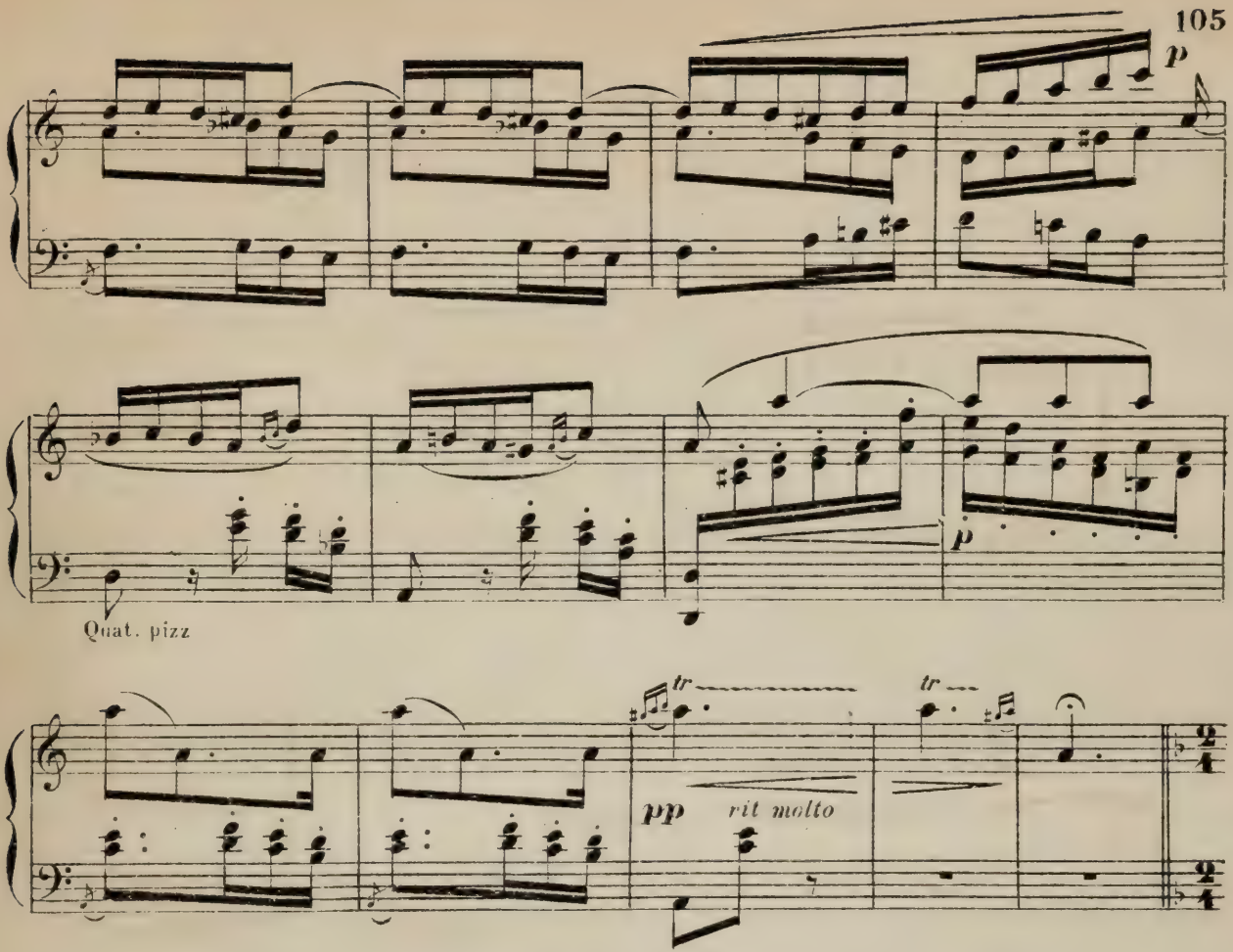
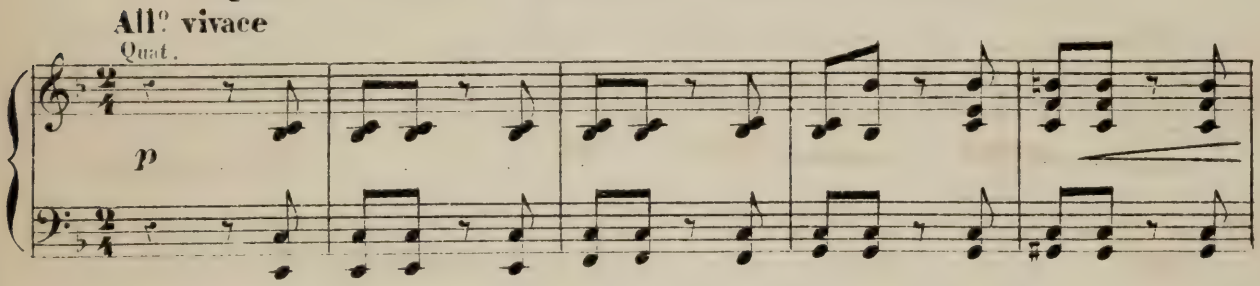
FINAL.

LE RENDEZ-VOUS.

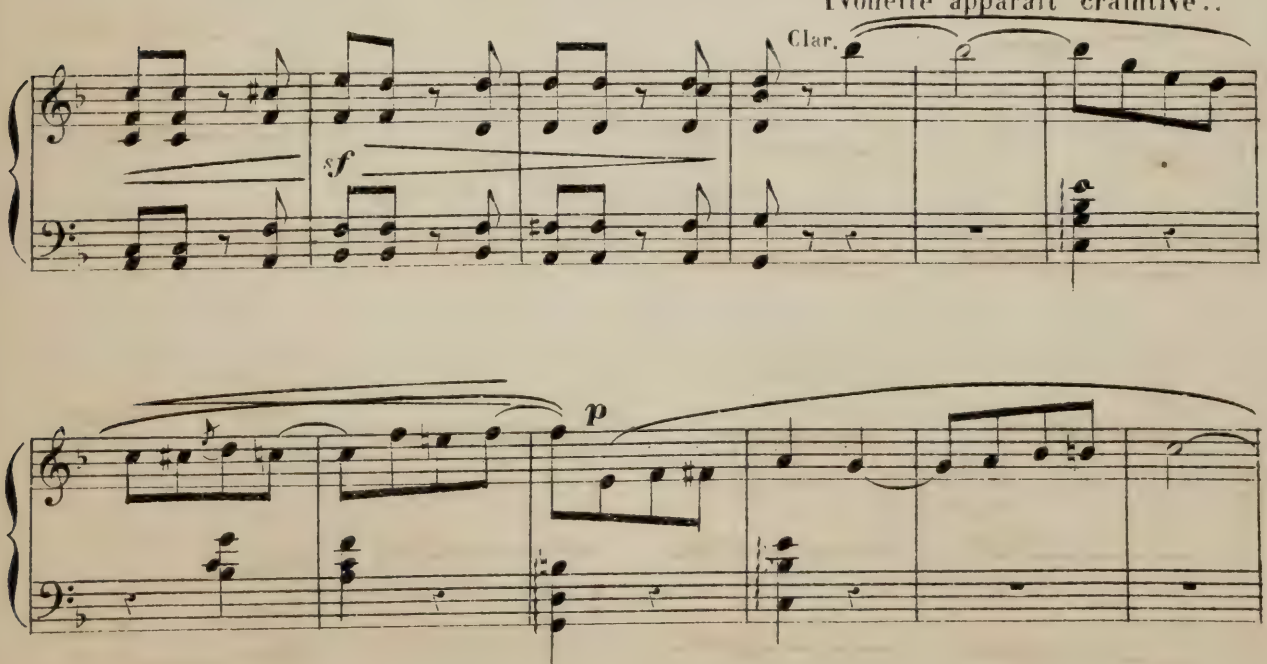




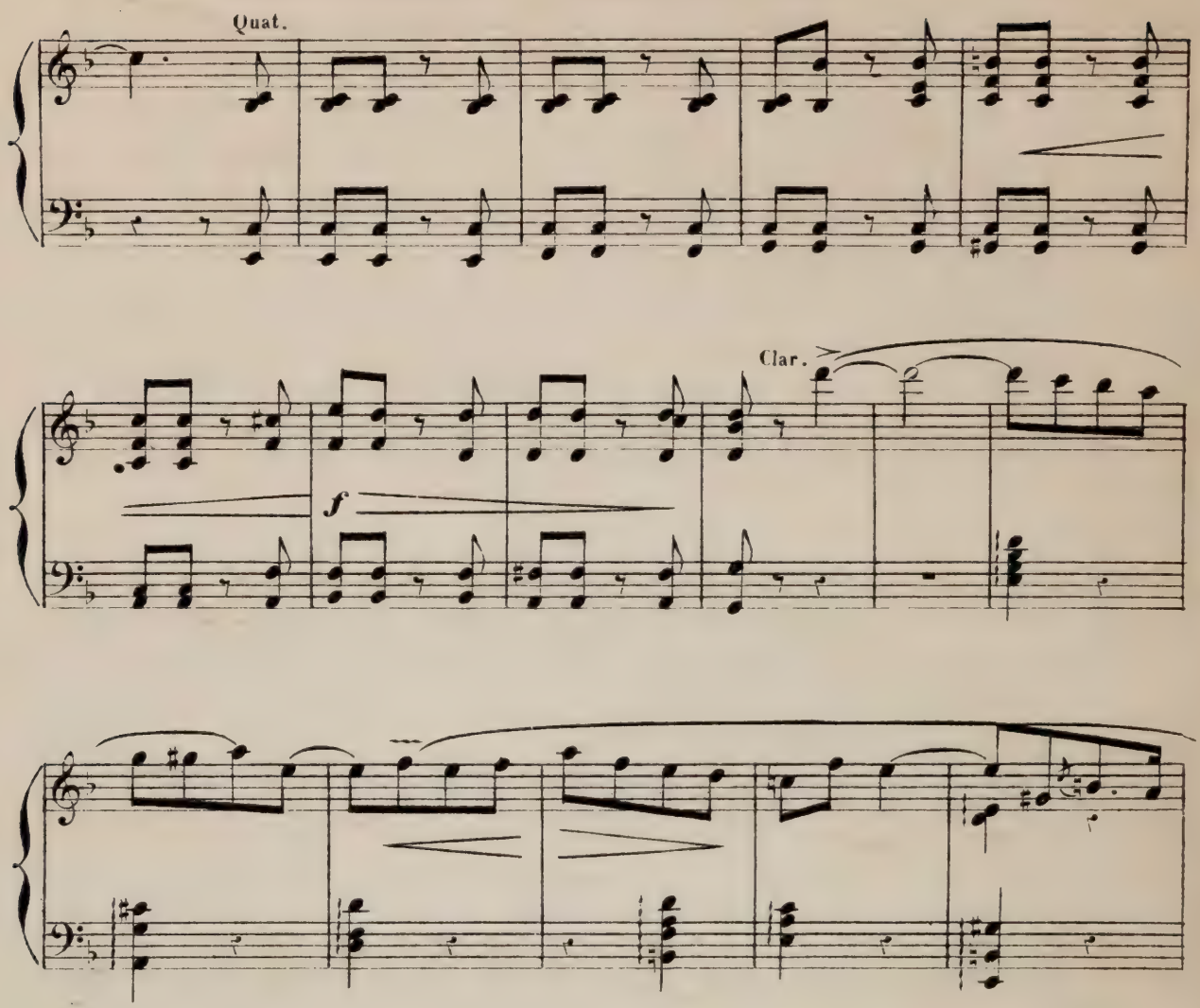
Quand la scène est vide, Lilez rentre avec précaution..



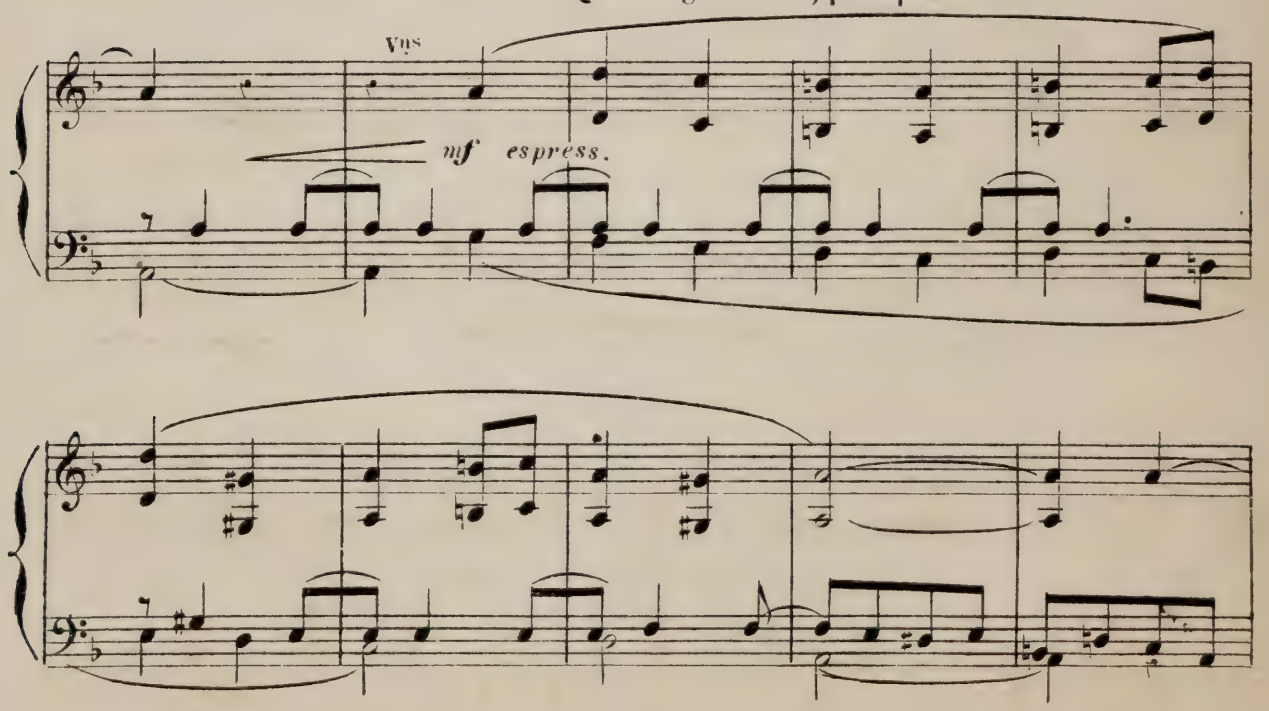
Yvonette apparaît craintive..

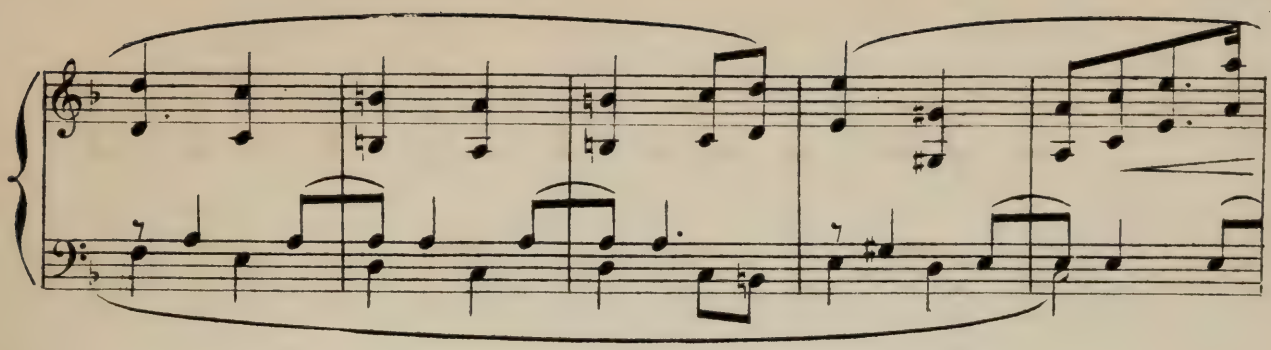


Lilez la saisit et l'entraîne sur le devant de la scène.

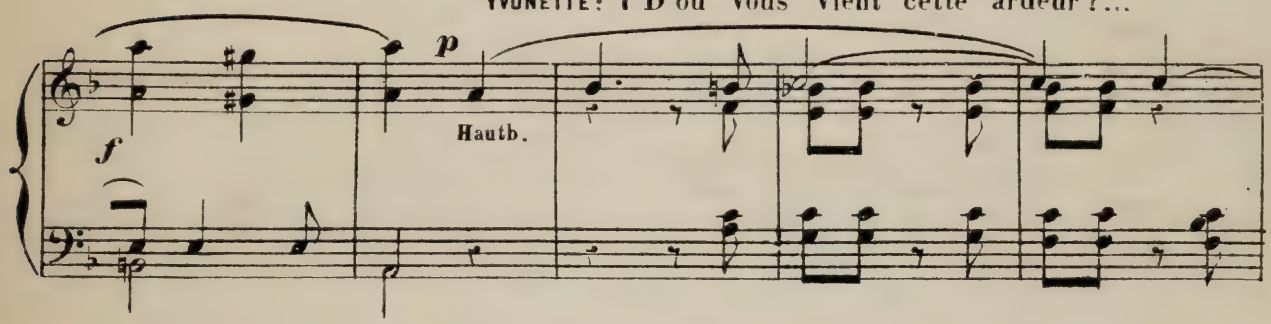


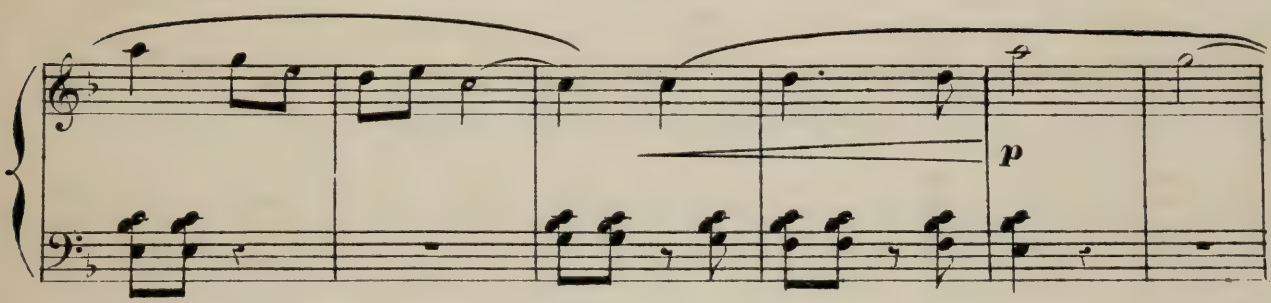
LILEZ : « Que craignez-vous, pourquoi me fuir ? »



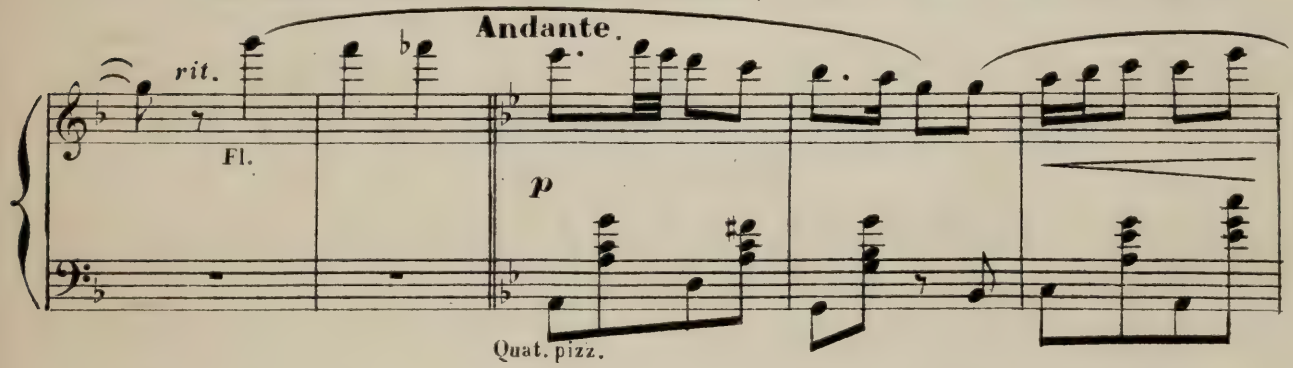


YVONETTE: « D'où vous vient cette ardeur ?...

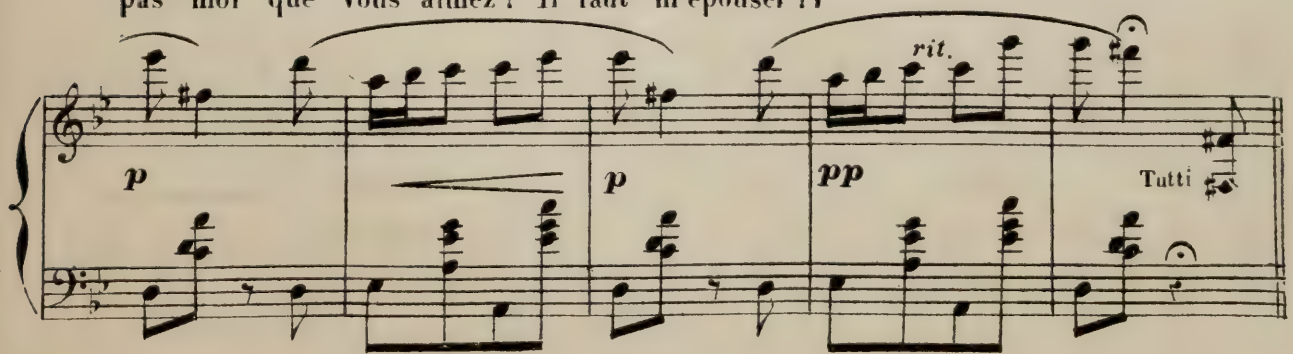




« Ce matin, vous me faisiez l'aumône, ce sont mes habits, ce n'est



pas moi que vous aimez ! Il faut m'épouser ! »



LILEZ. « Si, si, c'est bien toi que j'aime,

Andantino

cresc.

sf

crois-moi, je suis prêt à te conduire à l'Eglise »

cresc.

sf

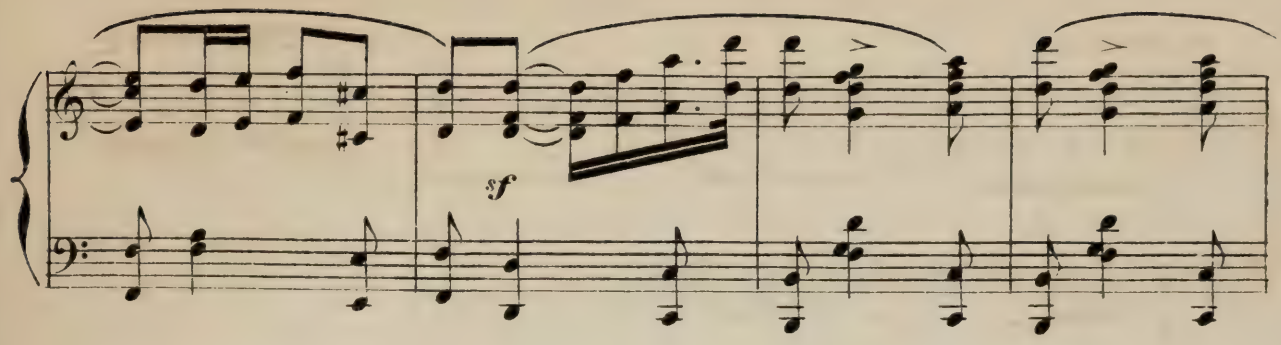
Joie des fiancés,

cresc. *molto*

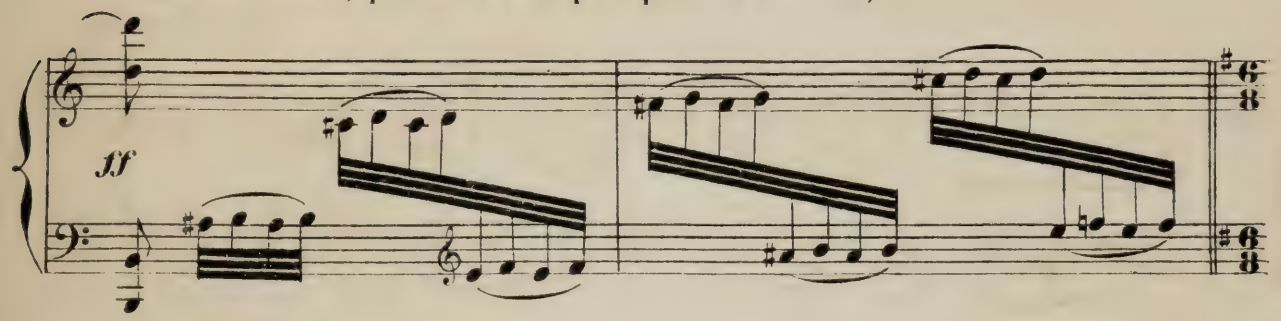
sff

Yvonette tombe dans les bras de Lilez et lui demande son bouquet...

sf

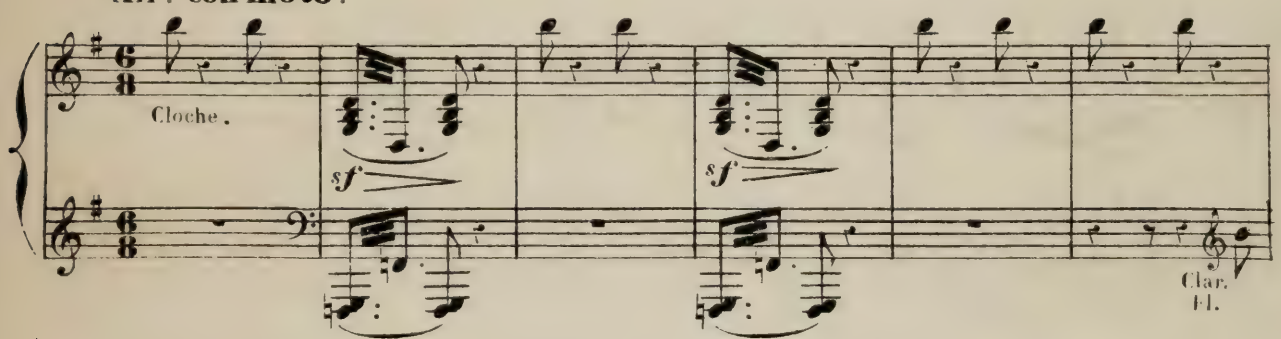


Mais Paskou, qui ne les a pas perdus de vue,

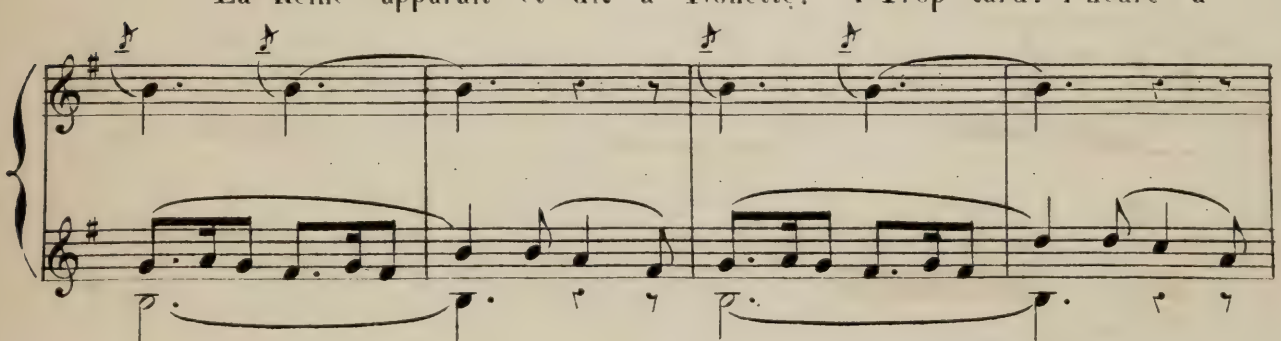


avance du doigt les aiguilles de l'horloge de l'Église et sonne l'Angelus:

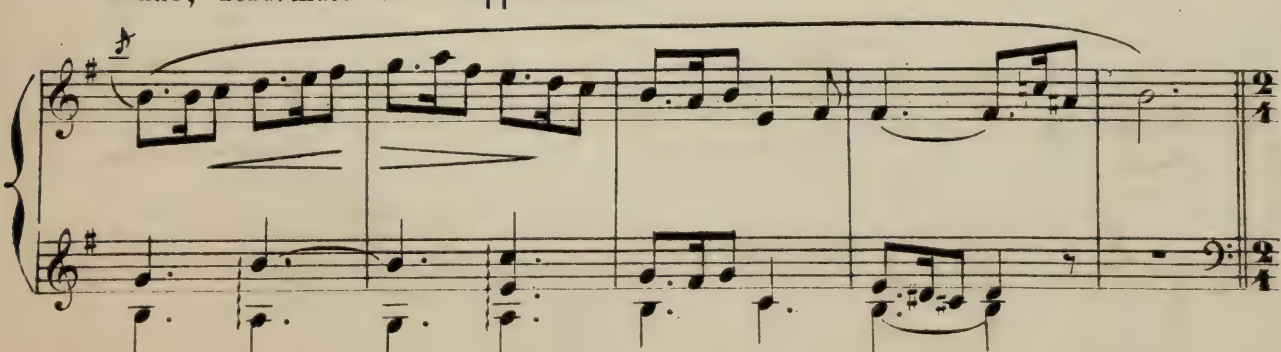
All°. con moto.



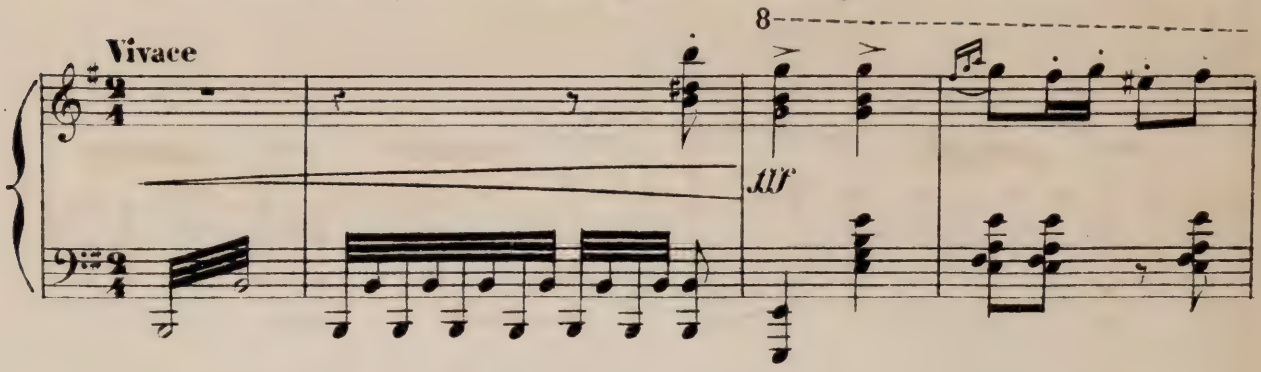
La Reine apparaît et dit à Yvonette: « Trop tard! l'heure a



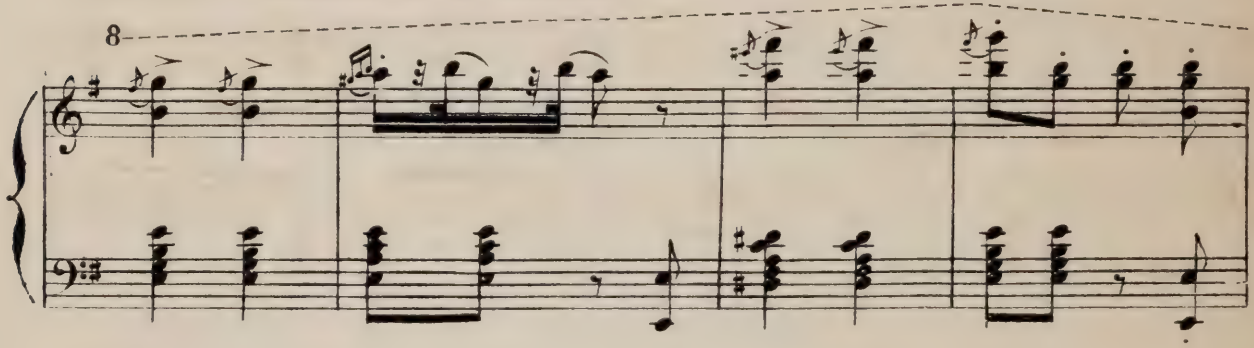
sonné, désormais tu m'appartiens...

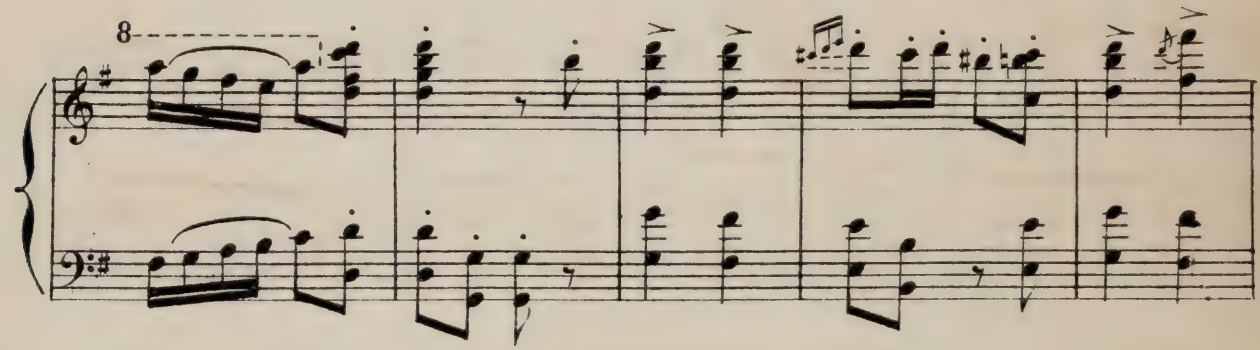


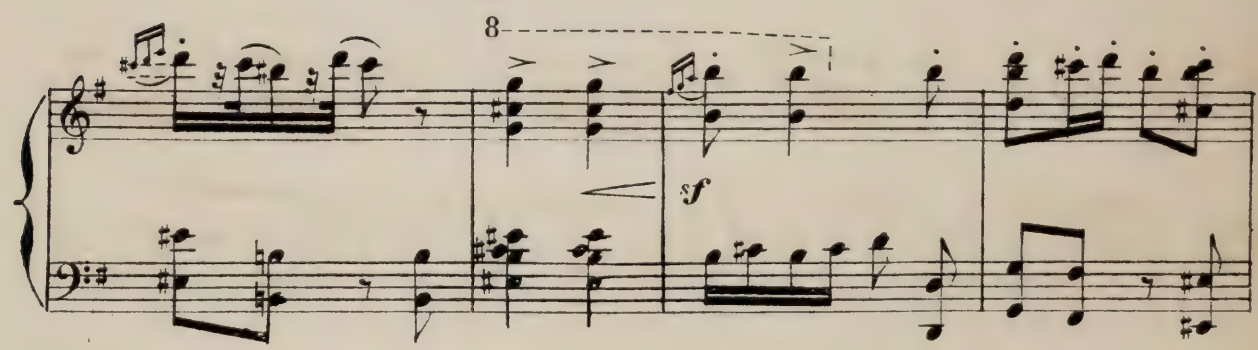
A moi mes Korrigans!, Korrigans et Korriganes accourent en foule,

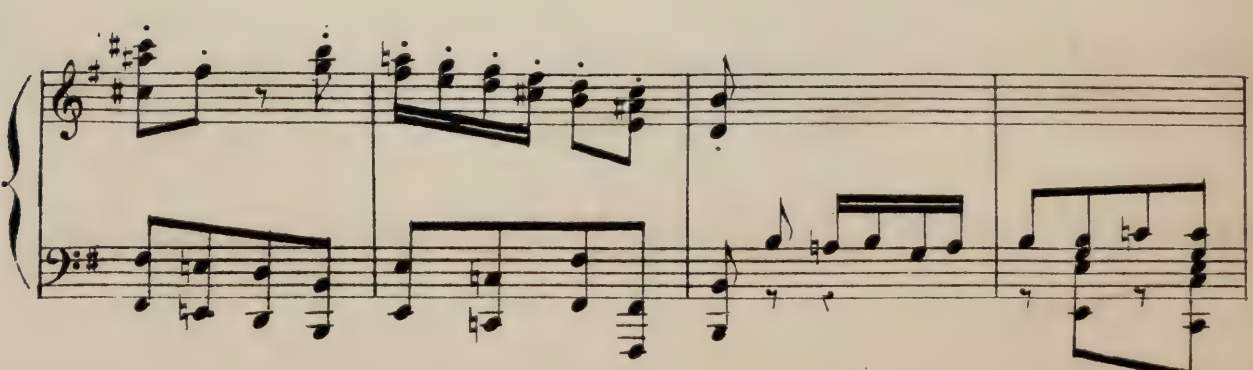


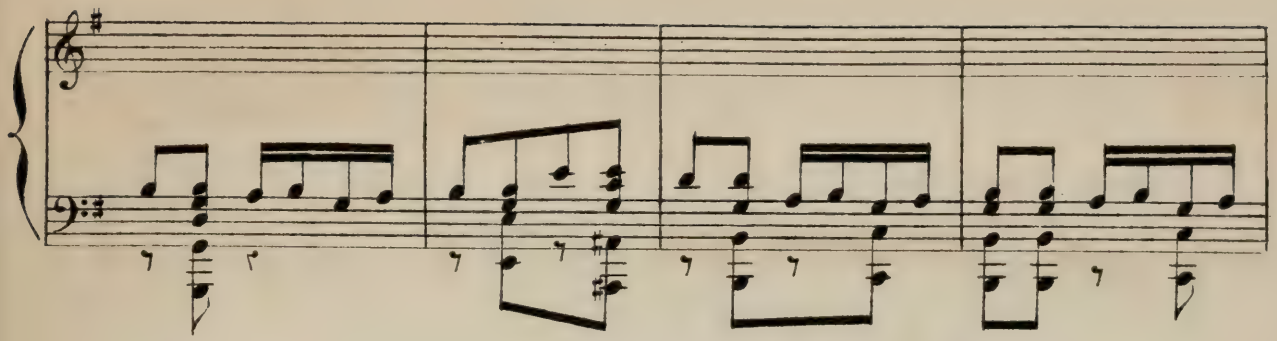
ils entourent Yvonette et la saisissent.



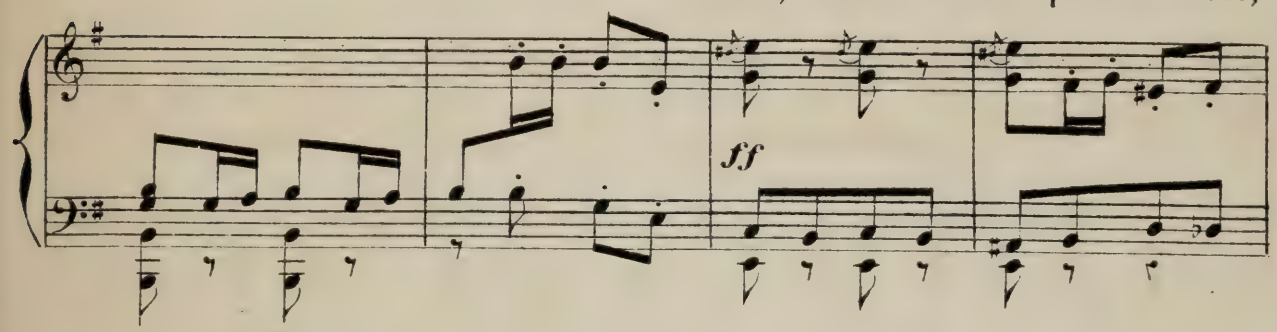




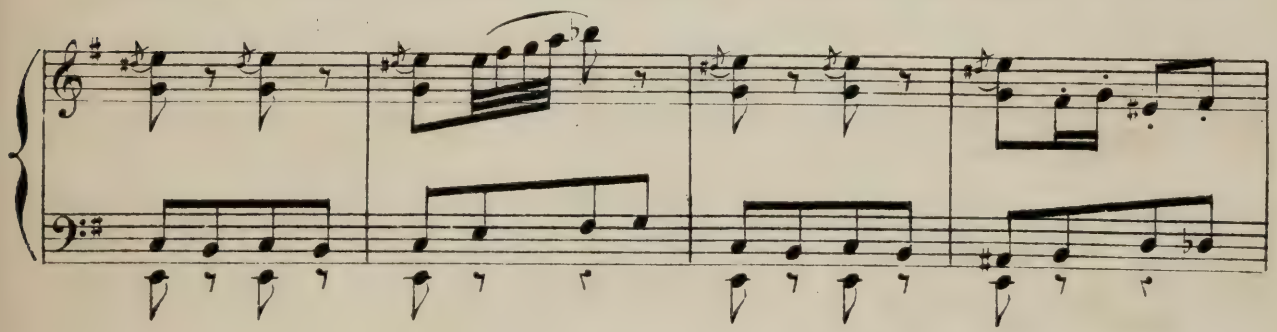




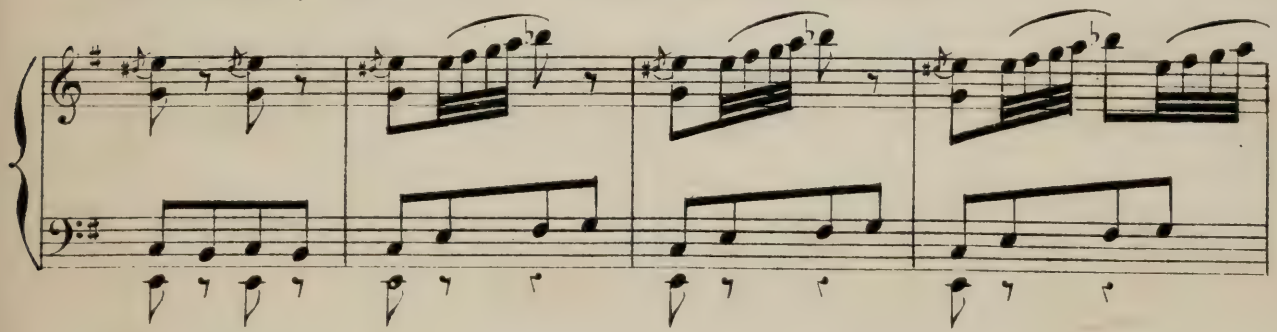
Lilez, revenu de son premier effroi,

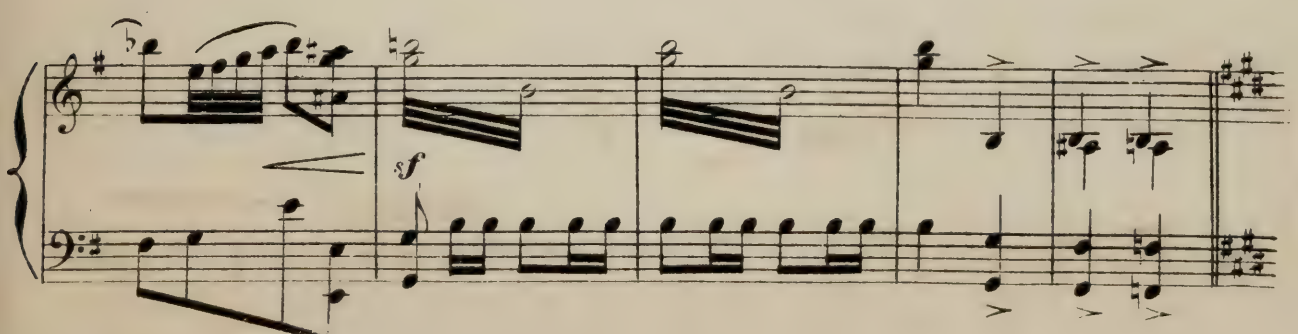


entend les appels désespérés d'Yvonette; il court à son bâton et le lève

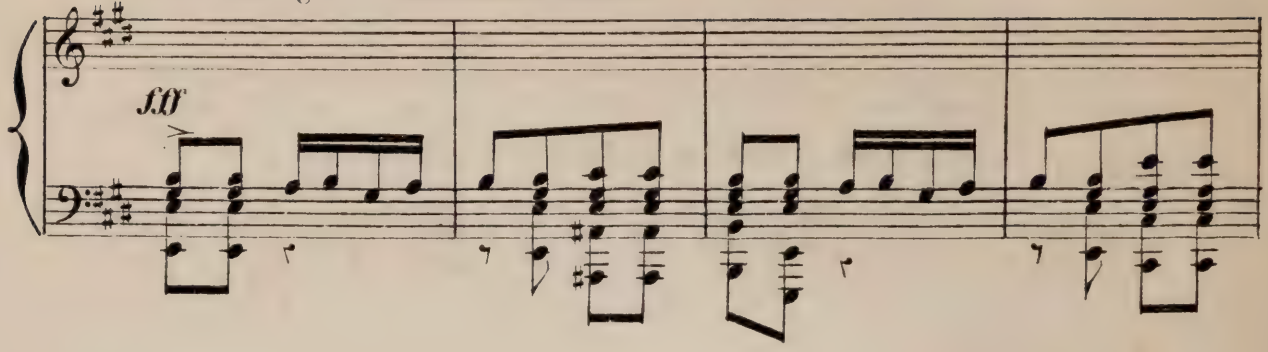


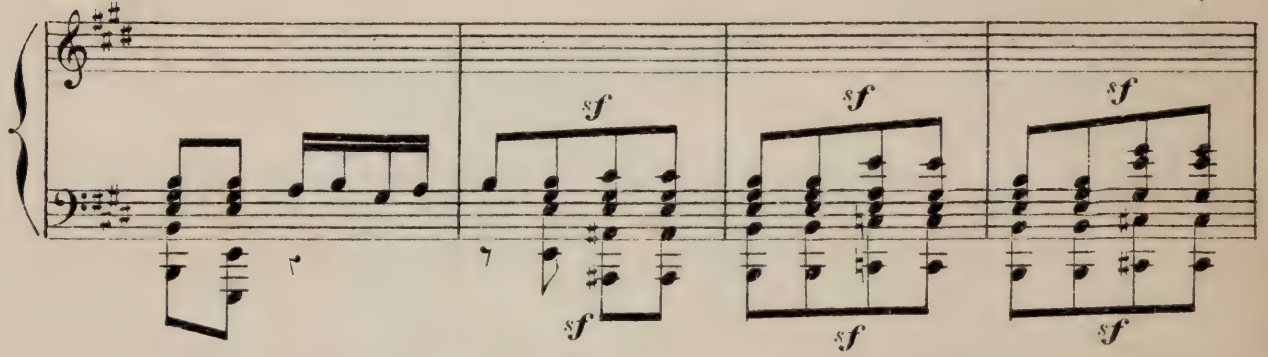
sur la Reine, mais le bâton se brise en trois morceaux.



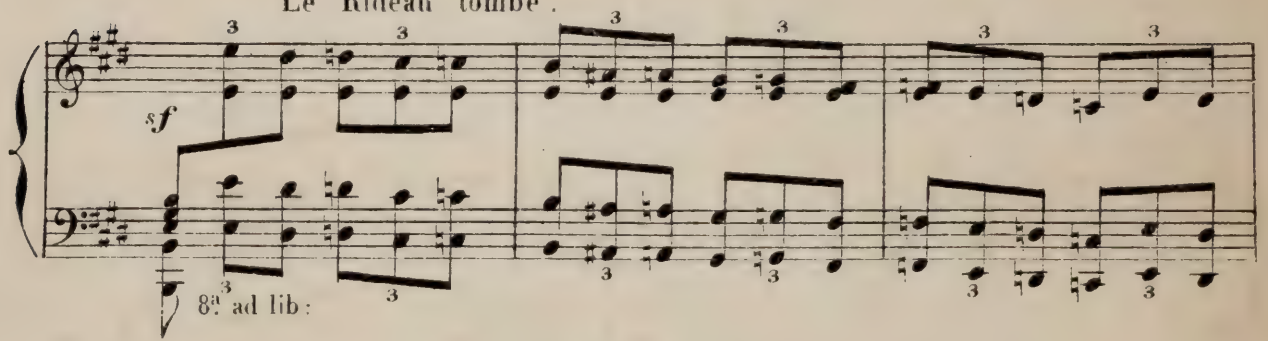


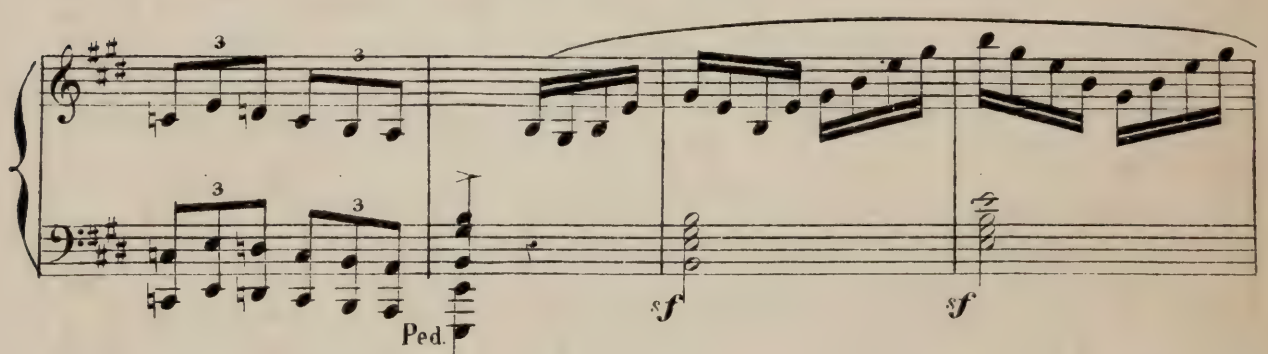
Les Korrigans entraînent Yvonette.

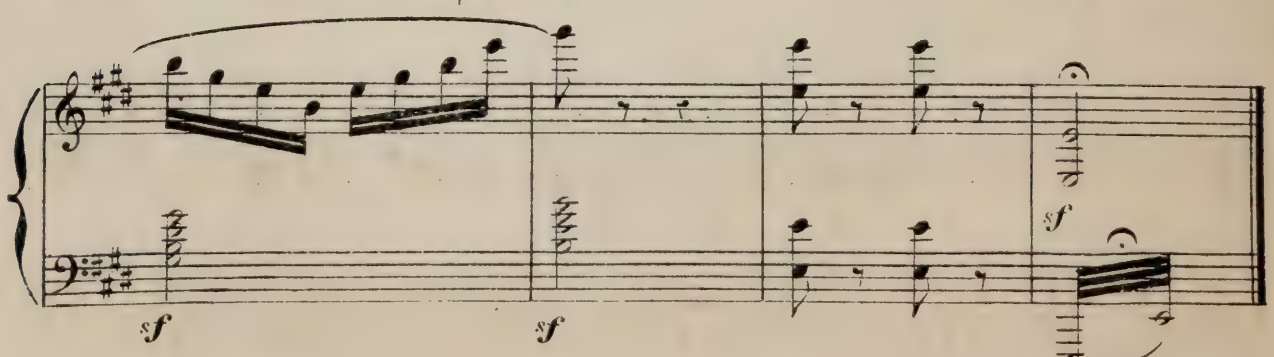




Le Rideau tombe.







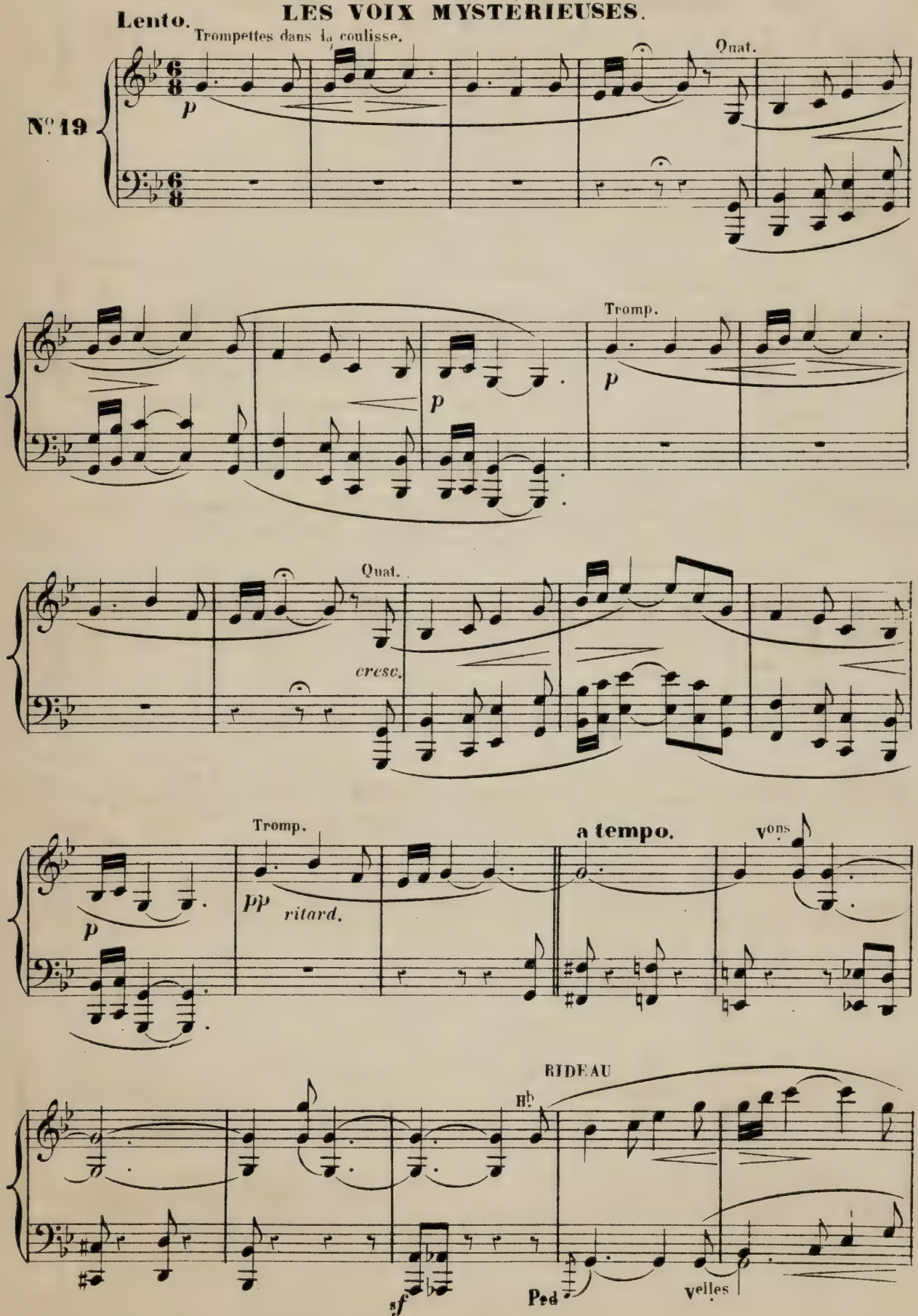
Fin du 1er Acte.

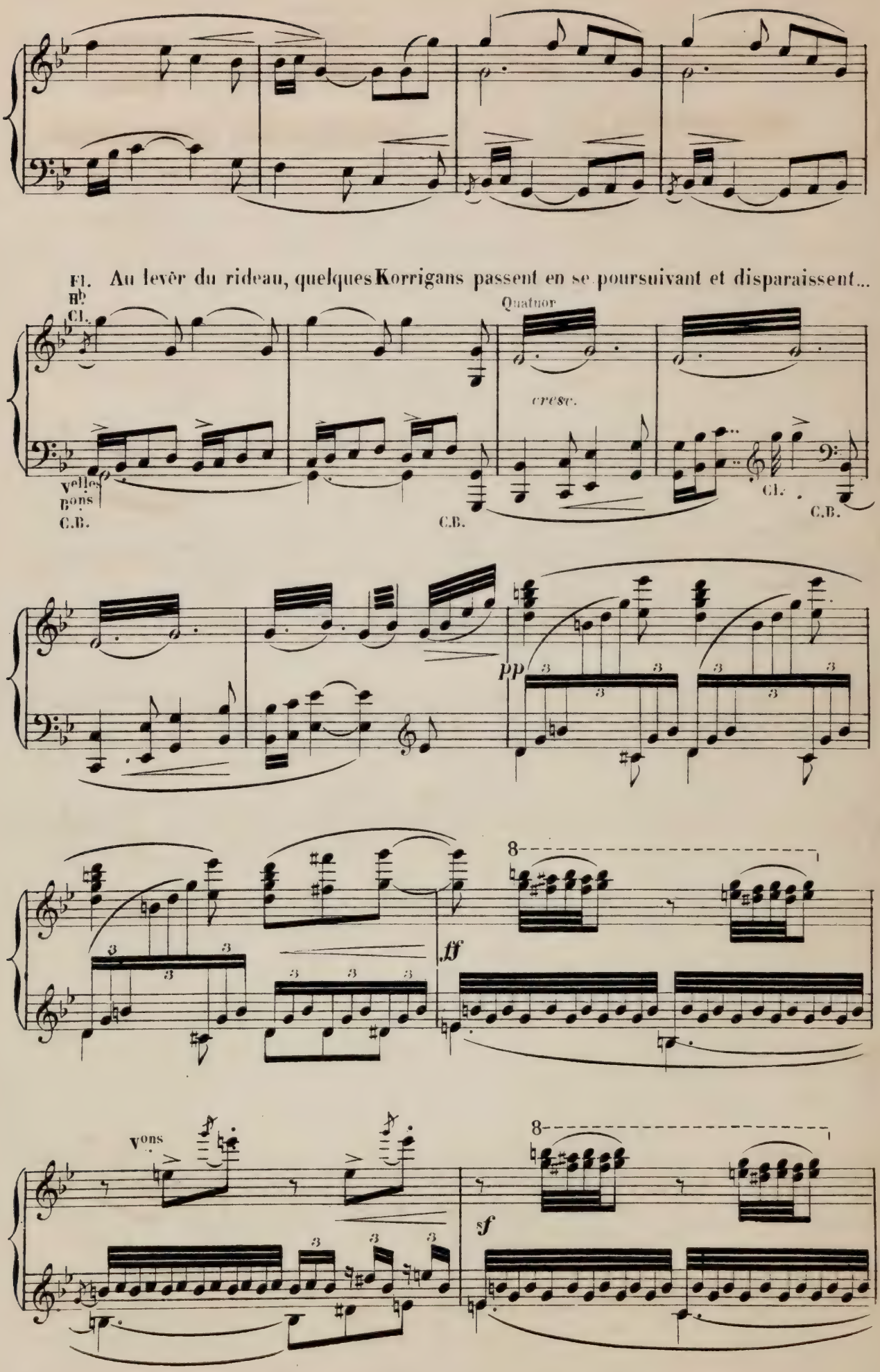
2e. ACTE

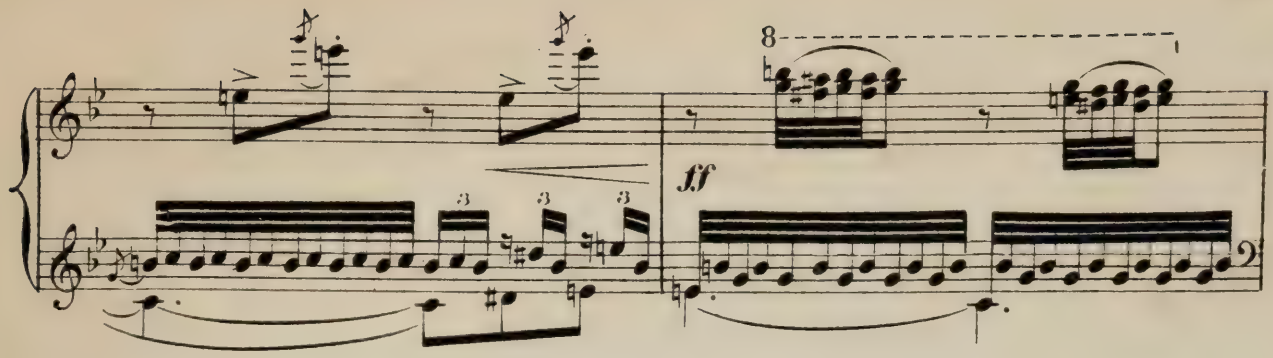
LA LANDE DES KORRIGANS.

La scène représente une lande déserte au clair de la lune; un dol-men *et un* men-hir *y dressent leurs masses imposantes. A droite, un chemin fuyant sous les chênes. Au fond, un marais et, sur la rive lointaine, la silhouette d'un village avec son clocher. Bruyères et gênets.*

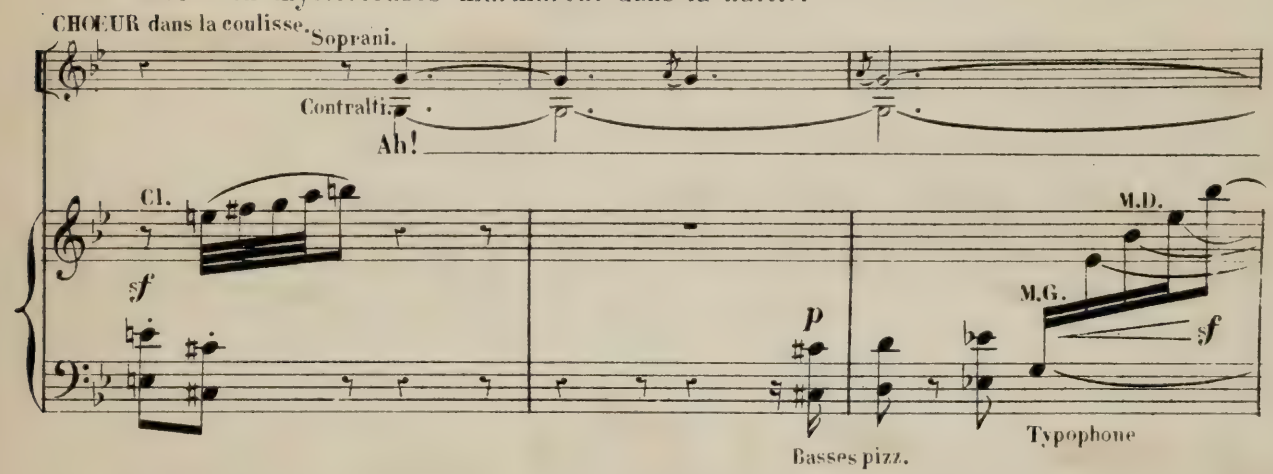
LES VOIX MYSTÉRIEUSES.

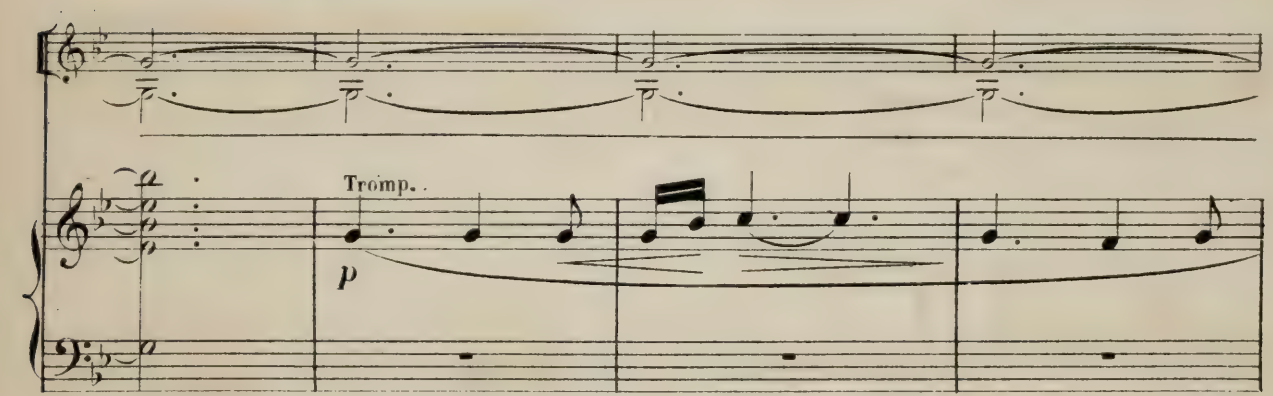


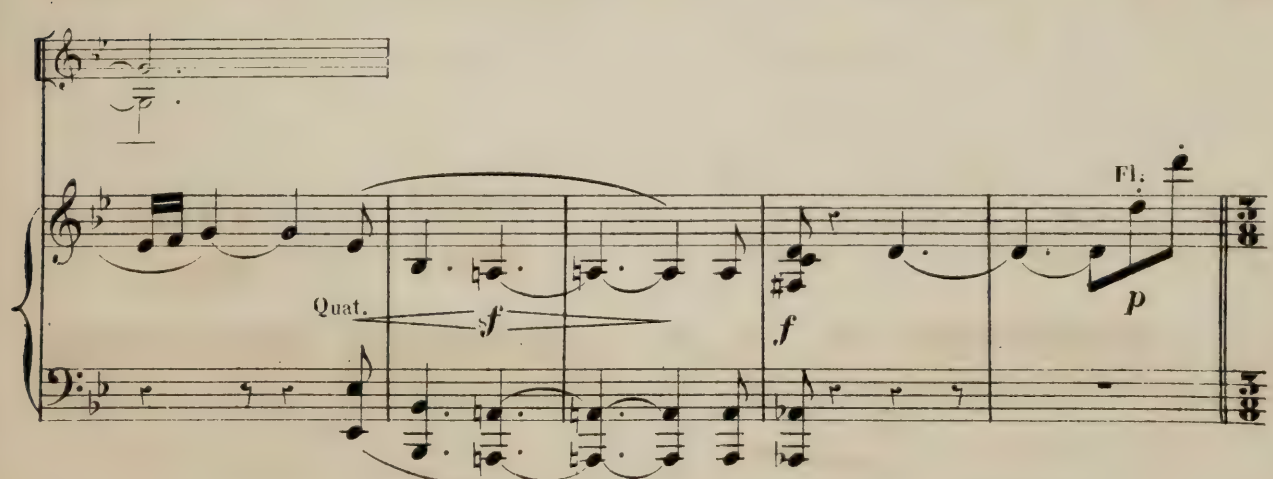

Au levêr du rideau, quelques Korrigans passent en se poursuivant et disparaissent...



Des voix mystérieuses murmurent dans la nuit...

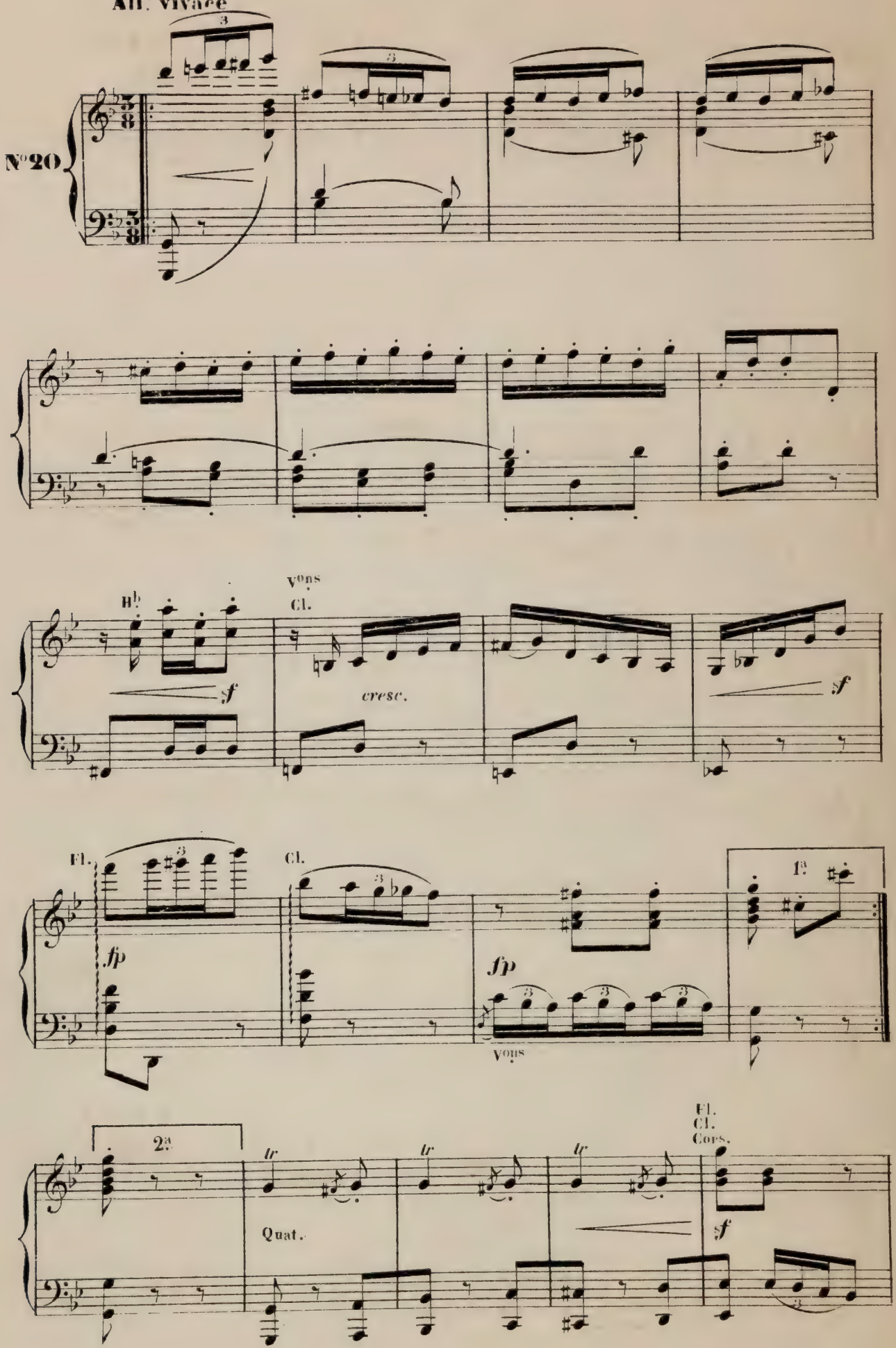


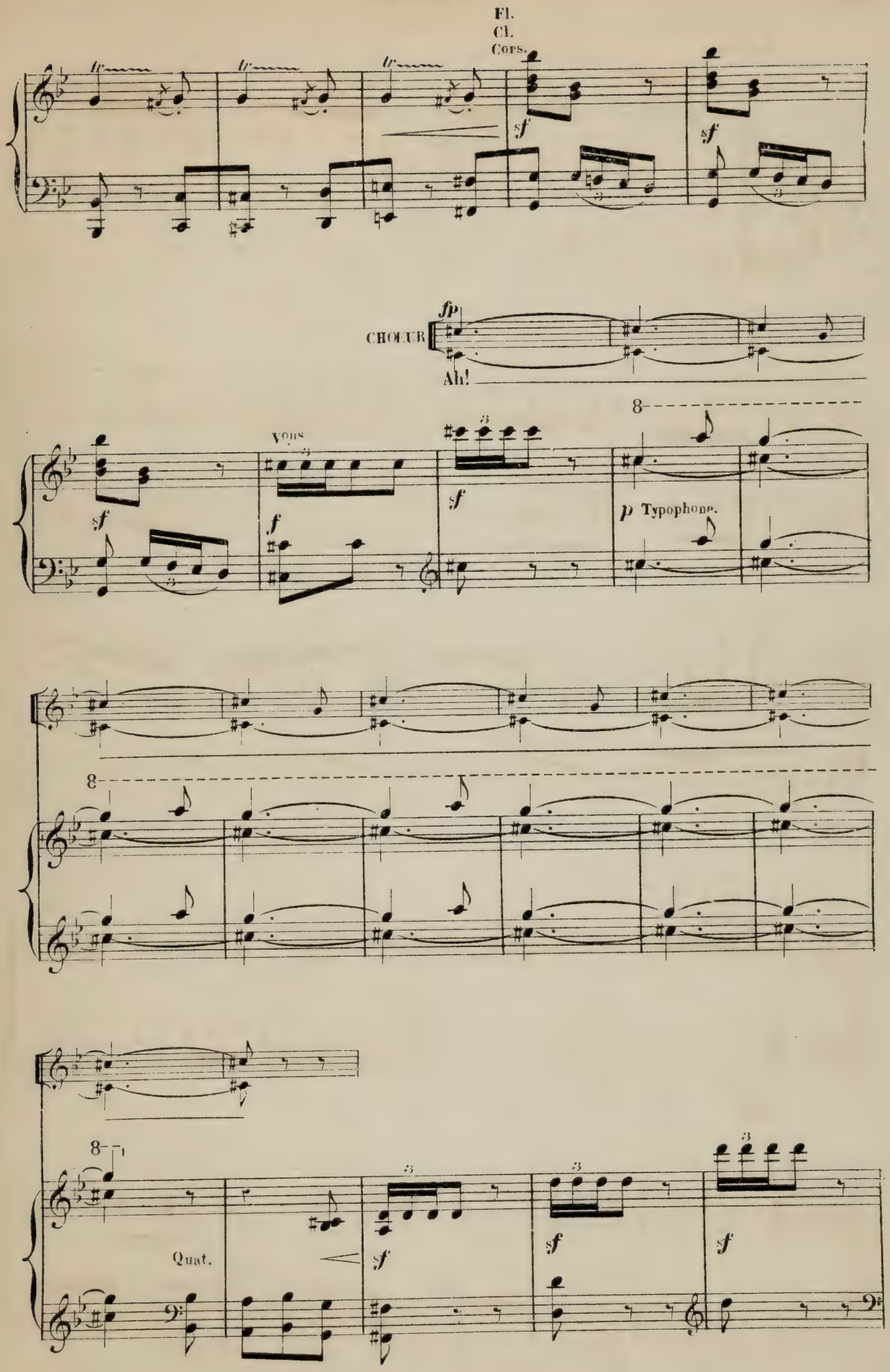




Deux Phalènes entrent en se poursuivant;

All.o vivace

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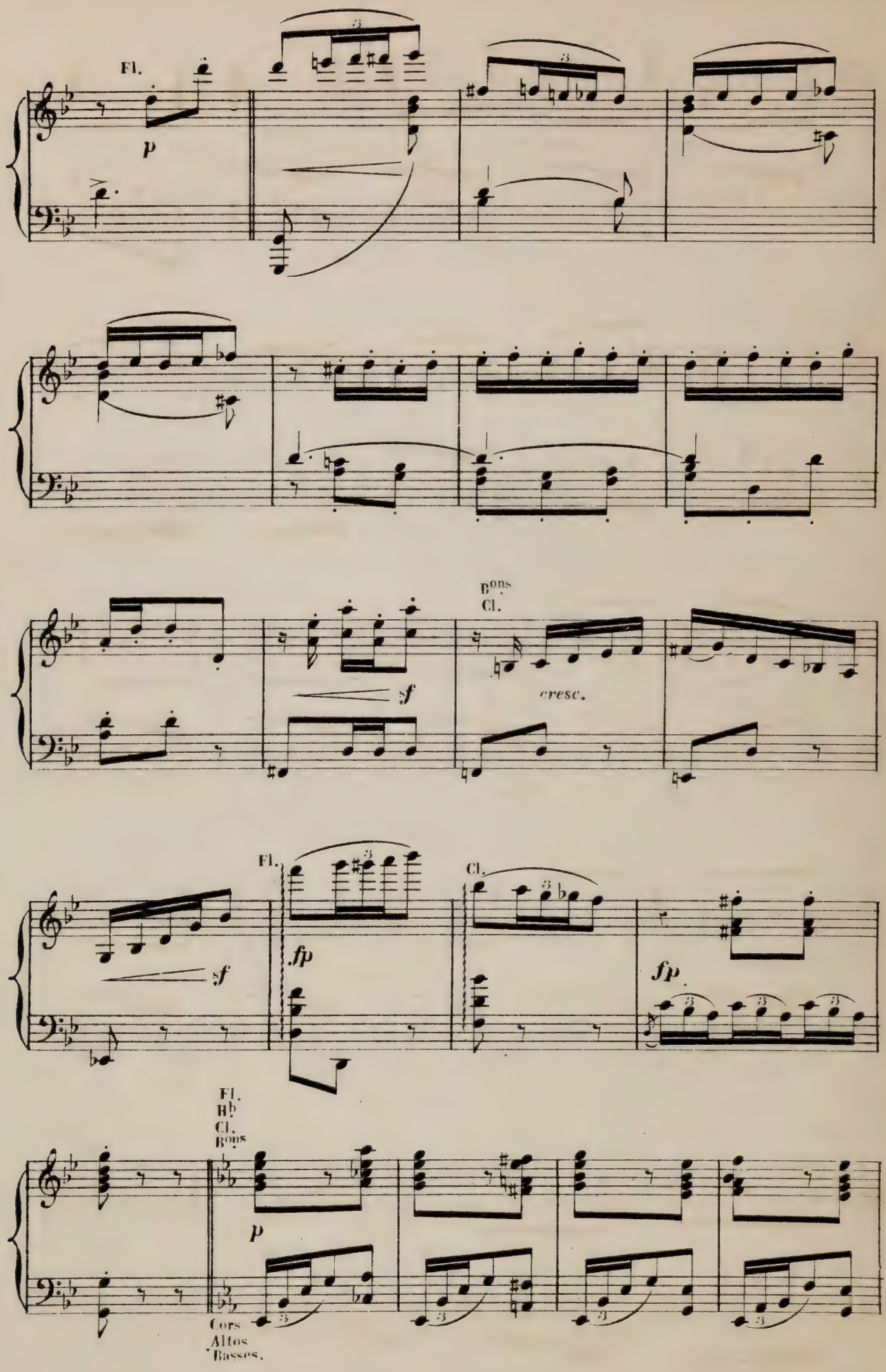
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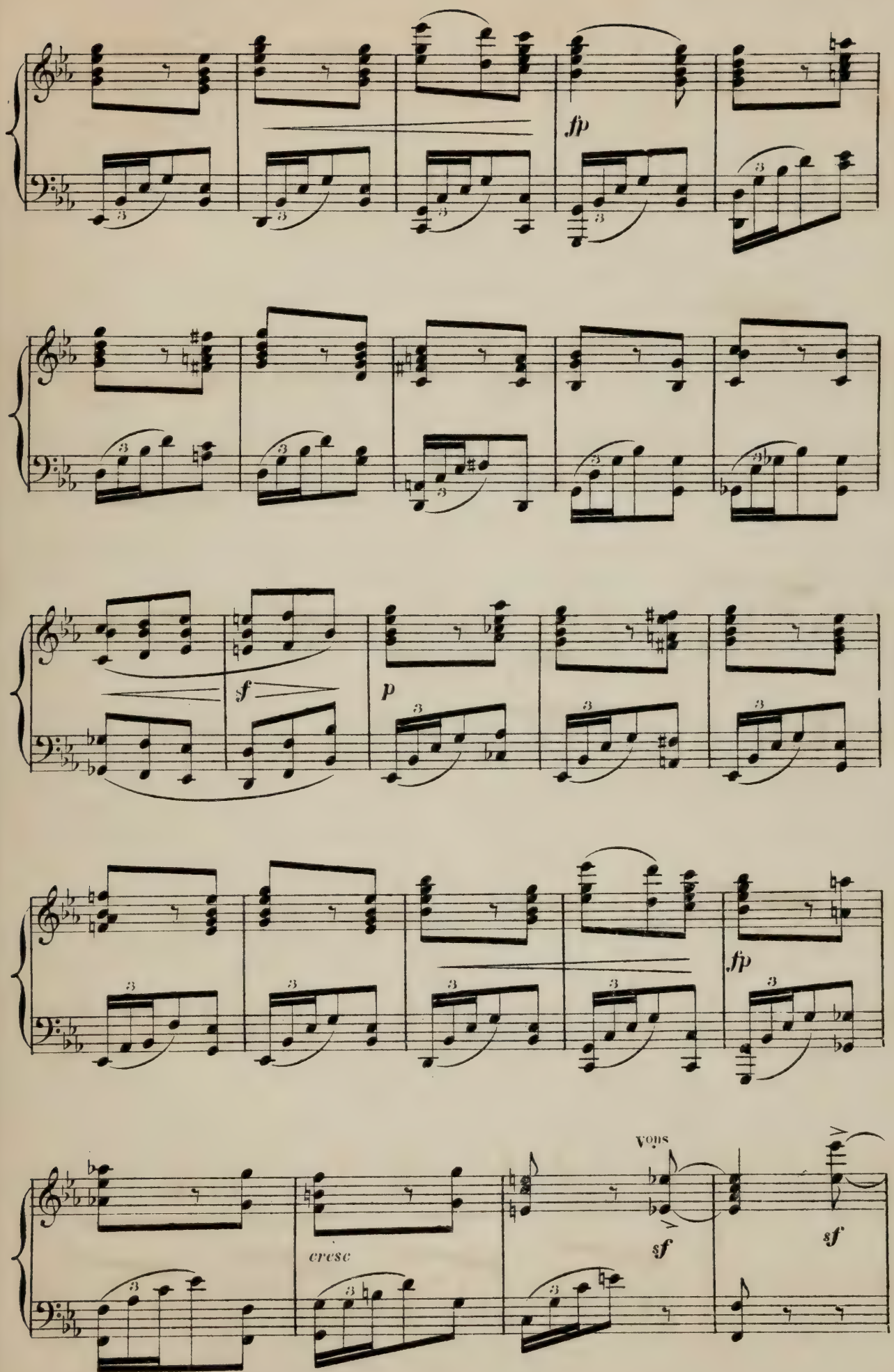
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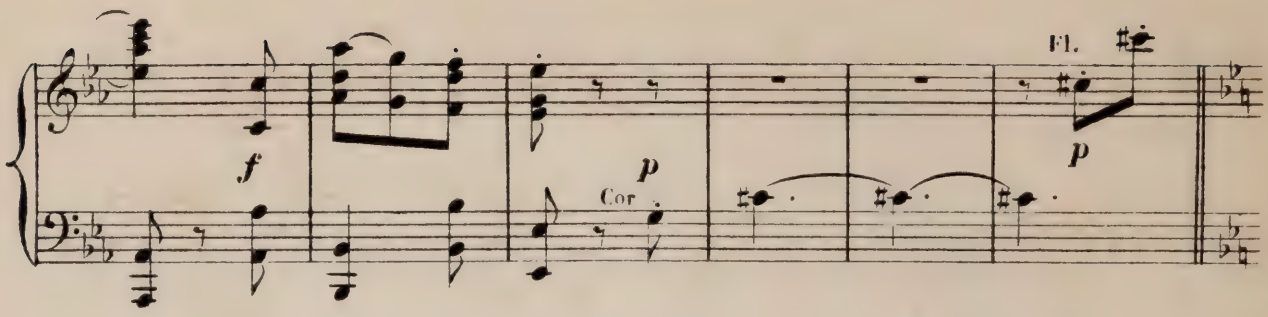
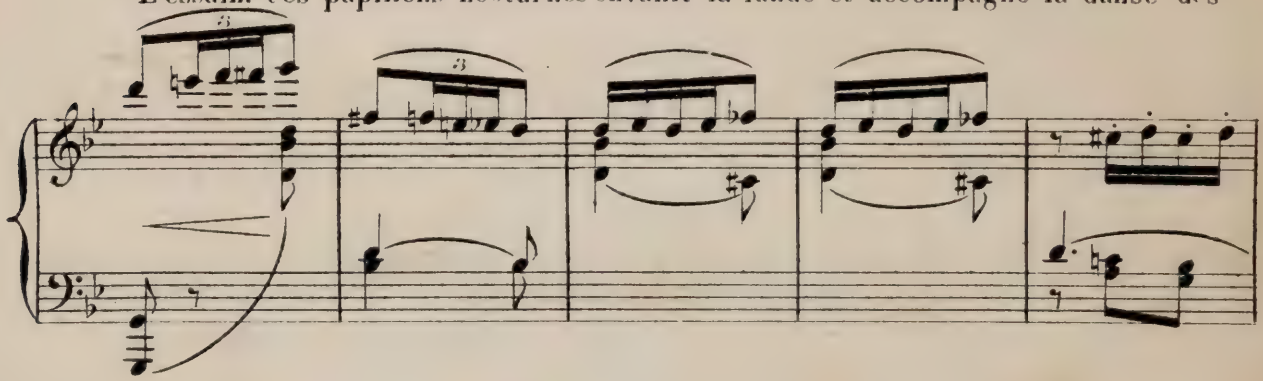
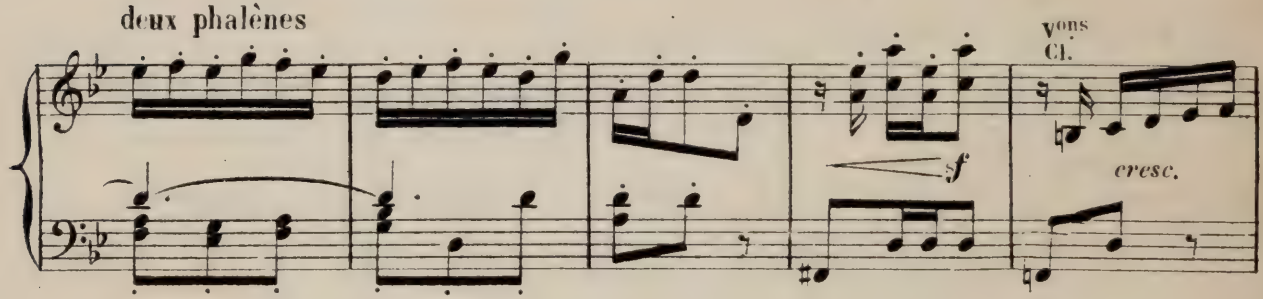
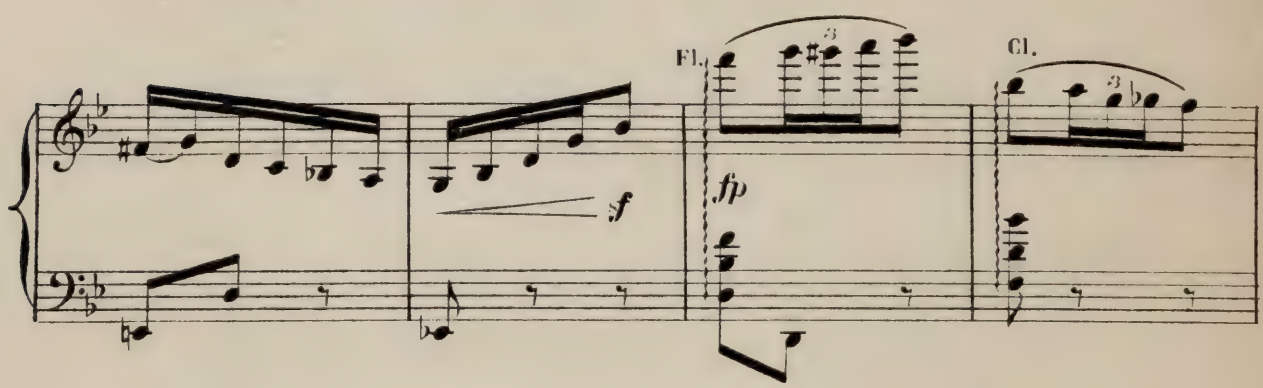


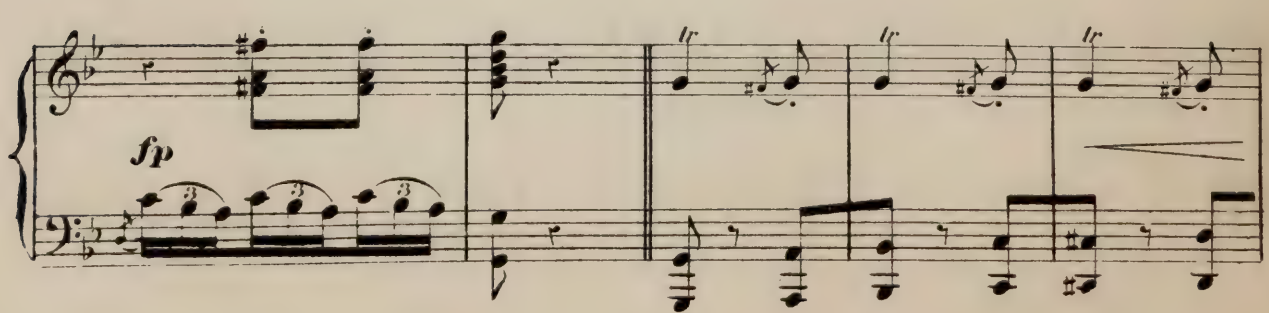
L'essaim des papillons nocturnes envahit la lande et accompagne la danse des

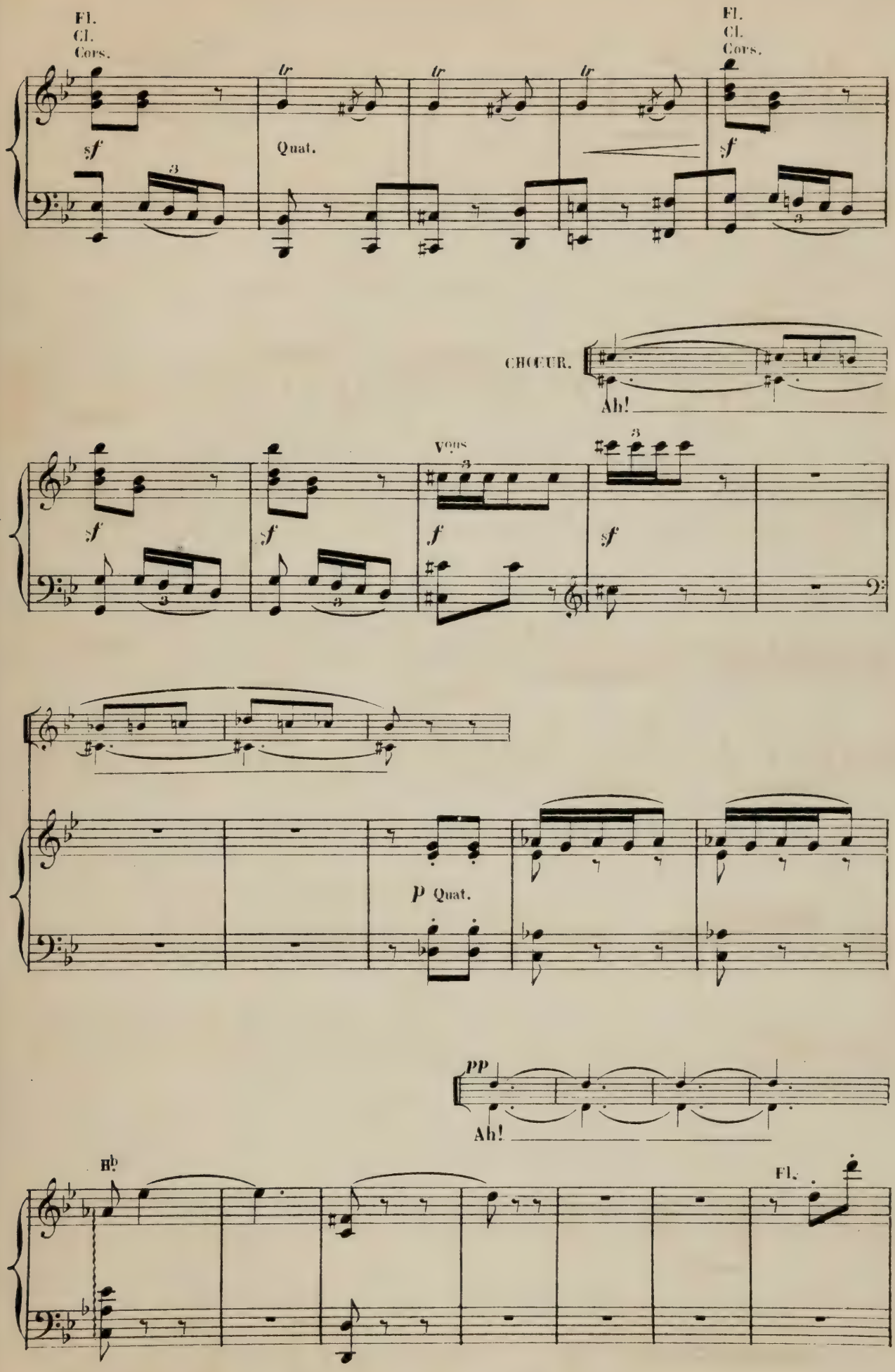


deux phalènes





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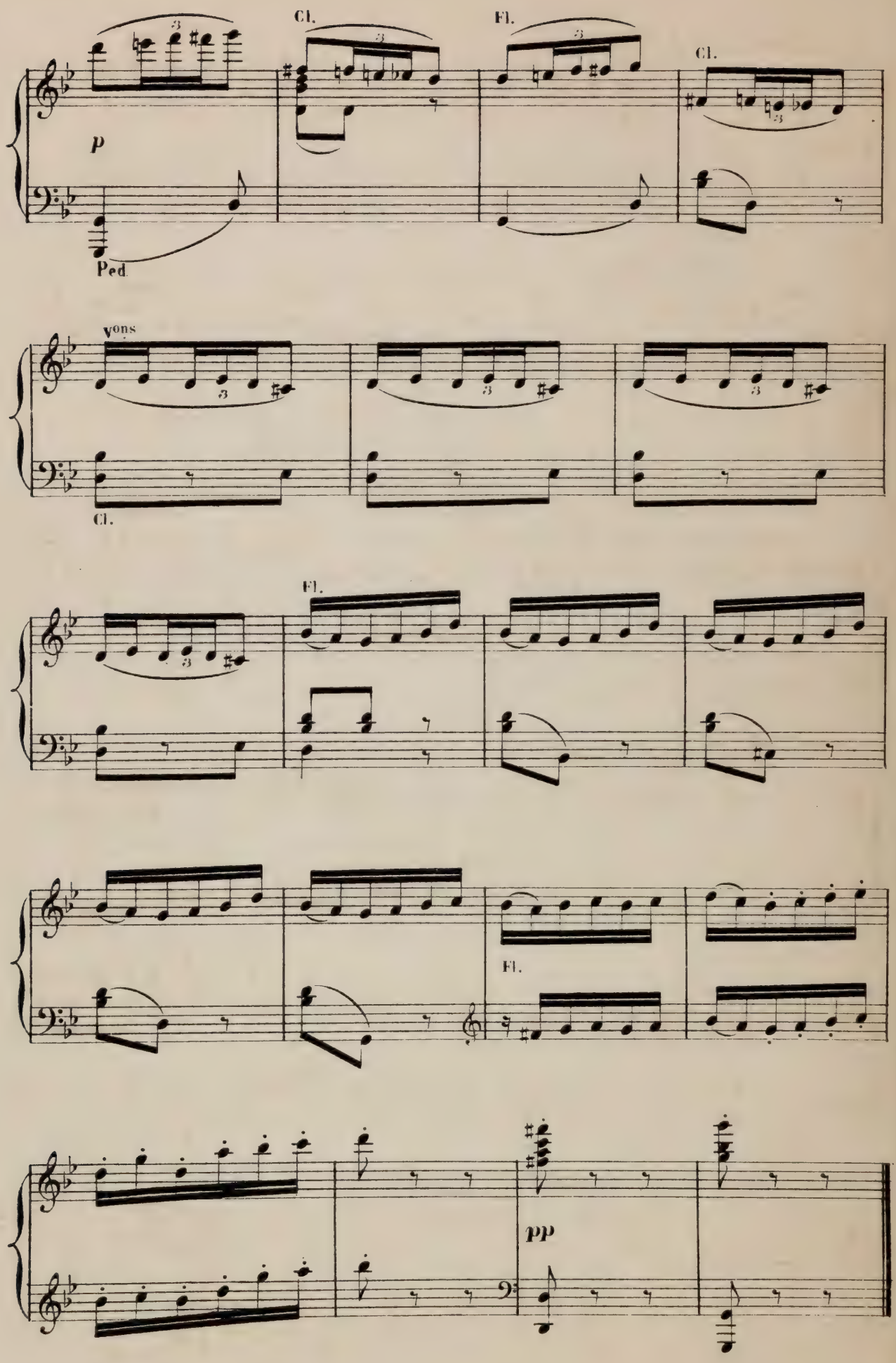
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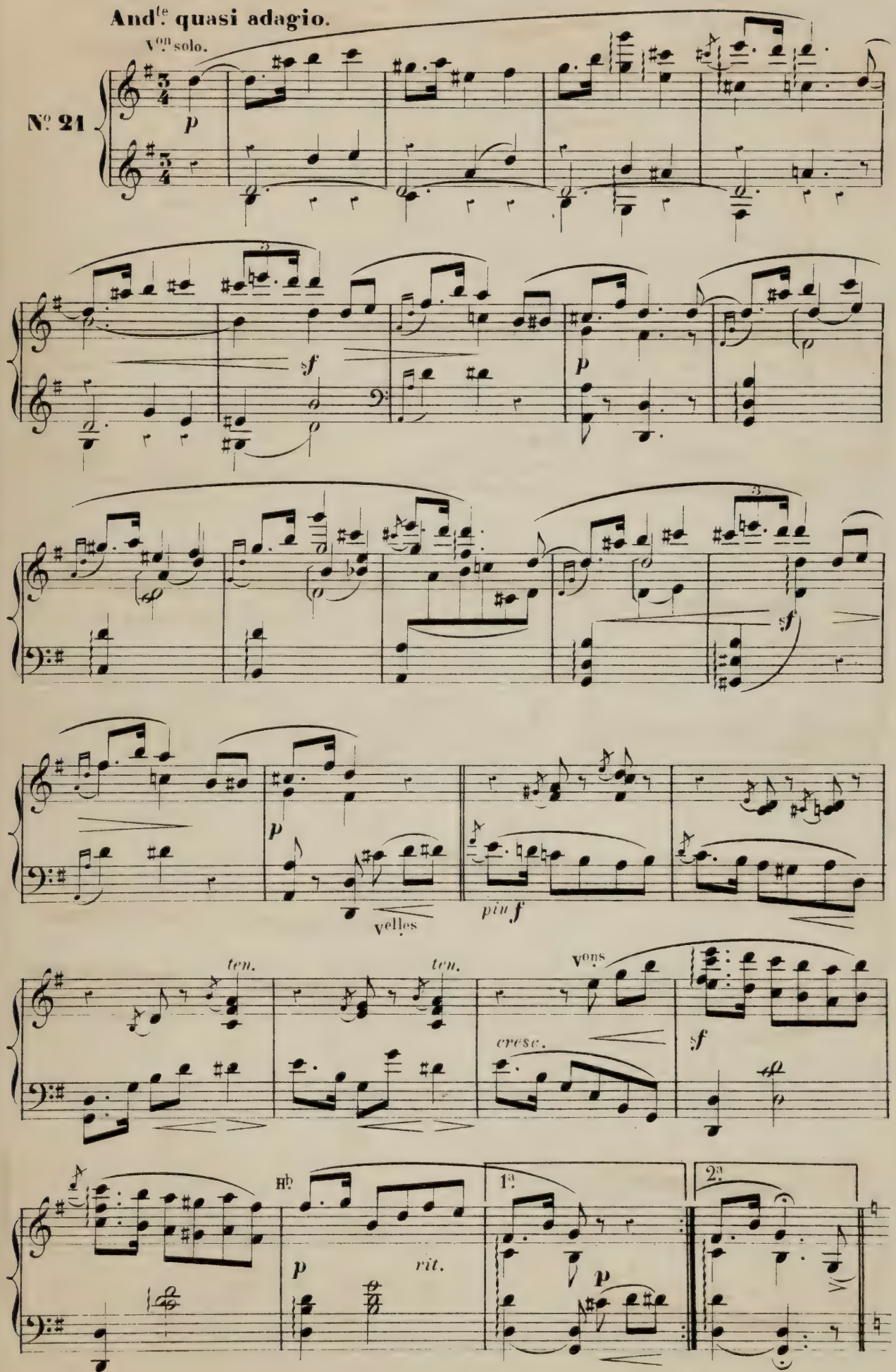
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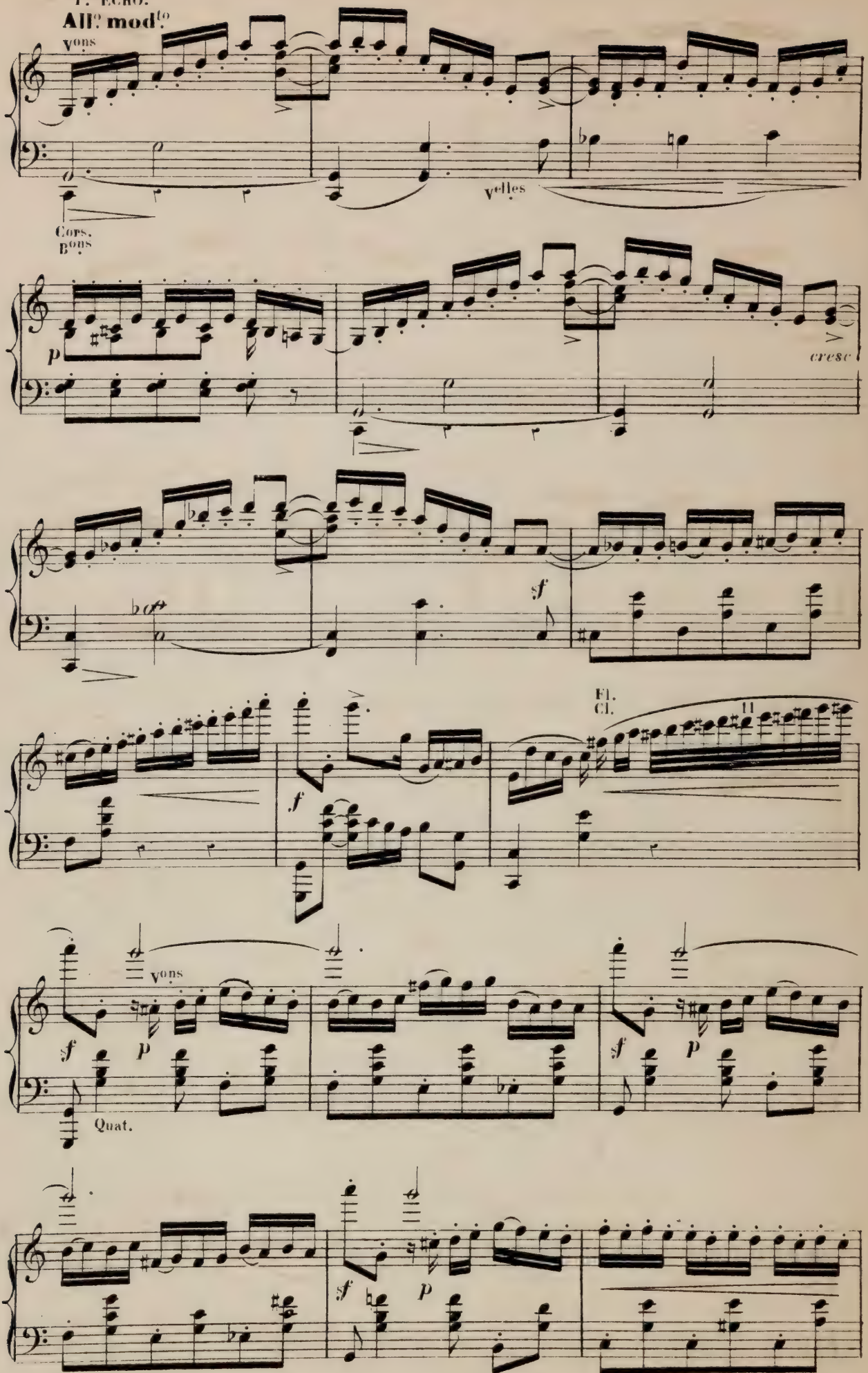
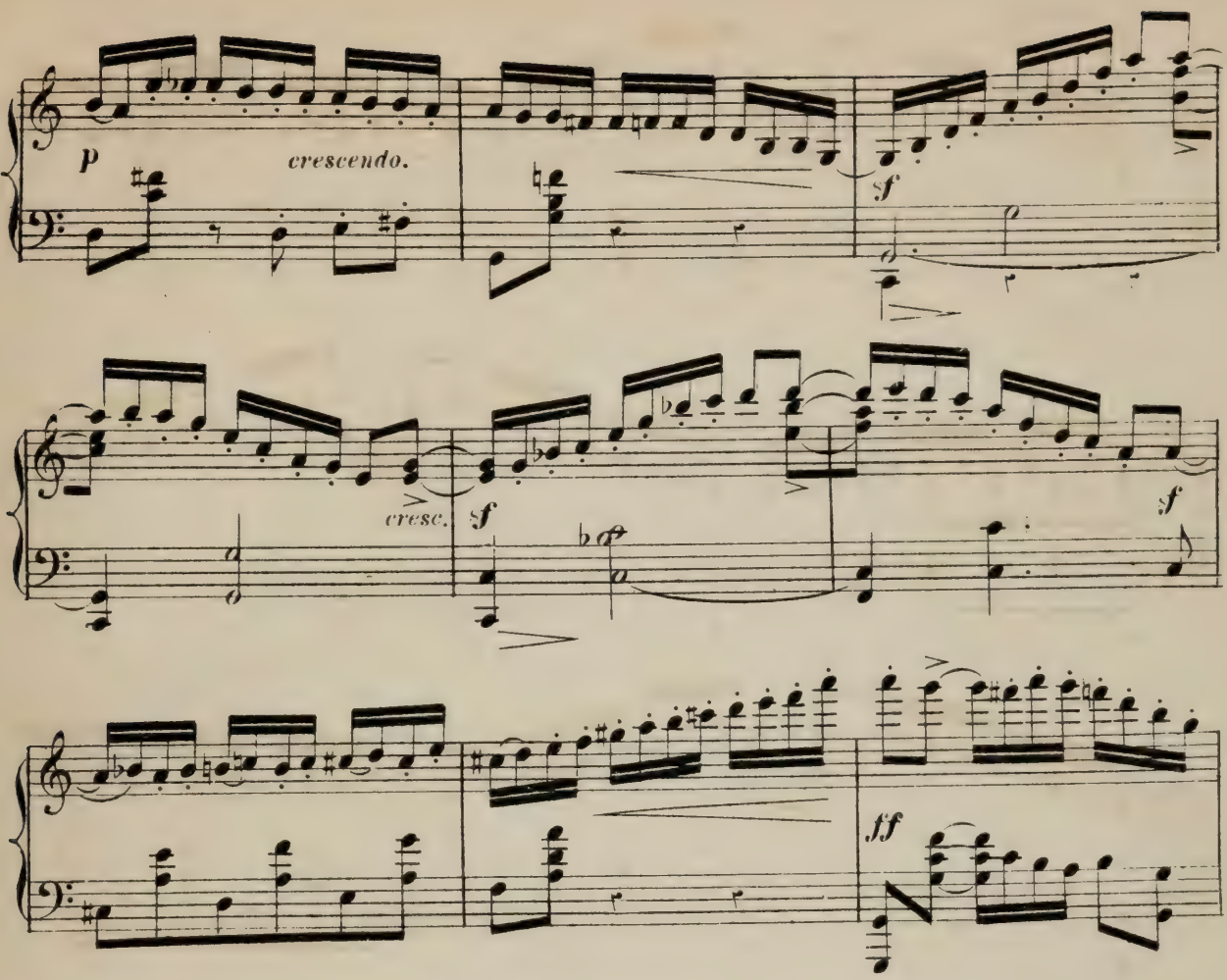
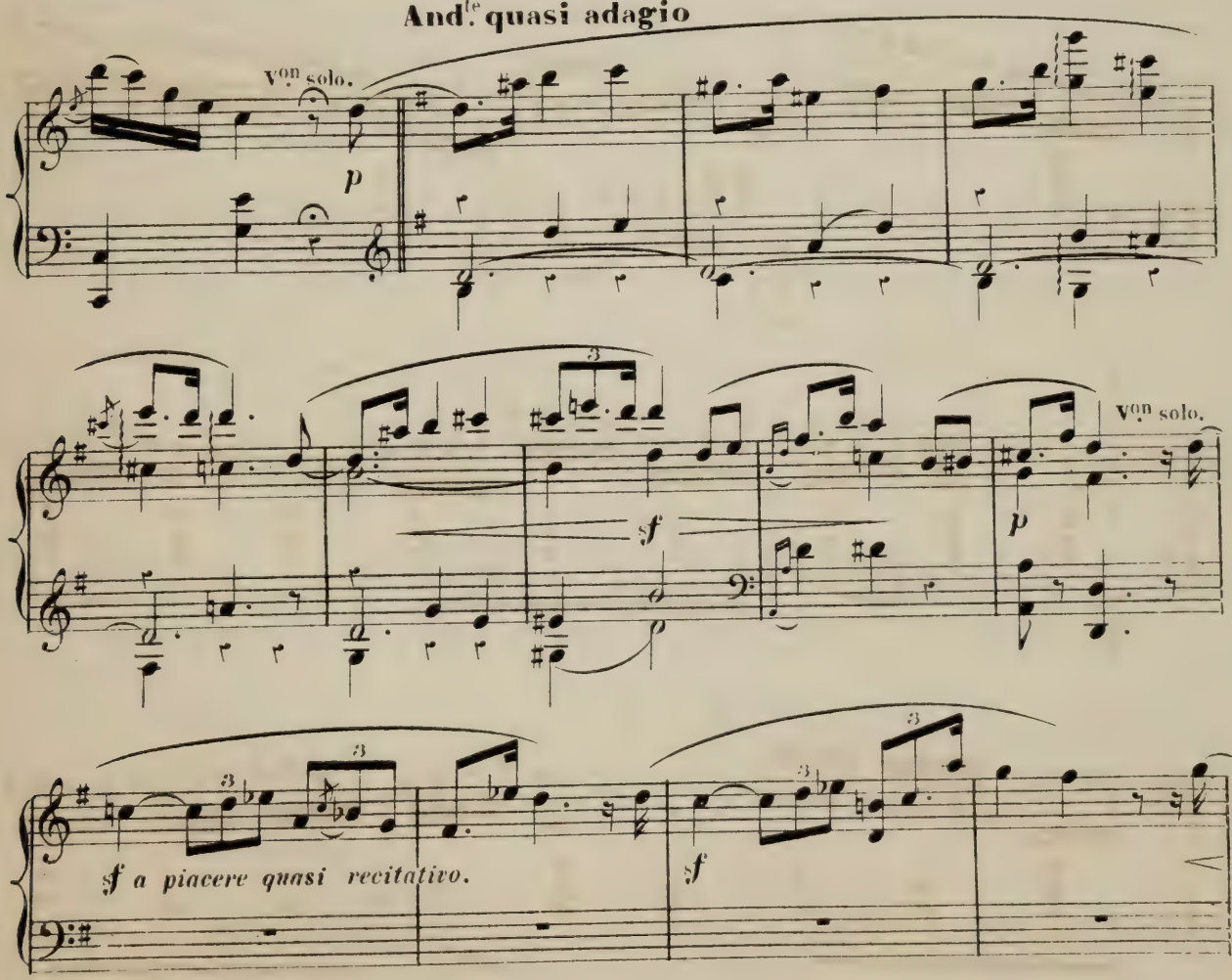
1er ÉCHO.

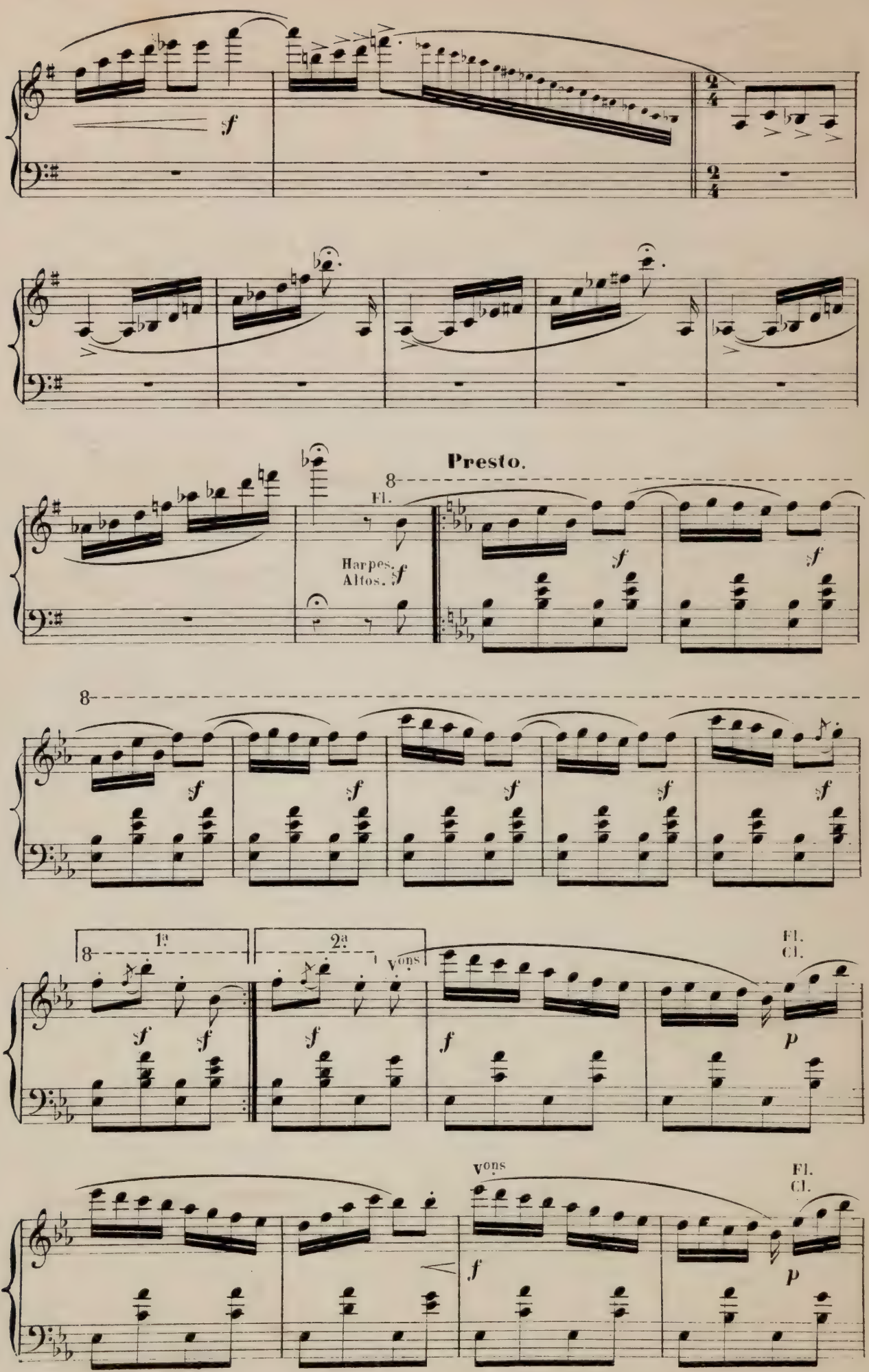
All.o mod.to





And.te quasi adagio

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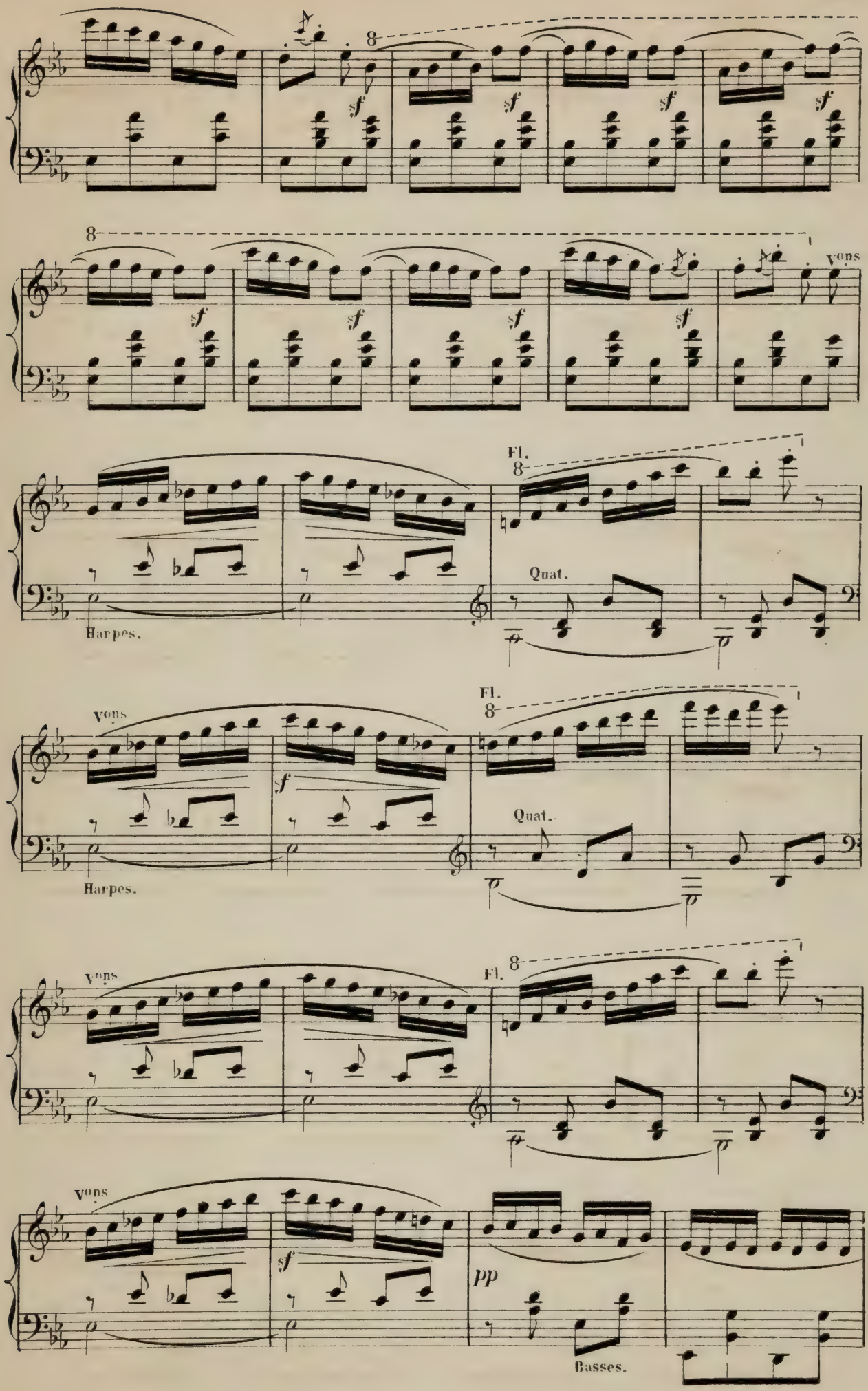
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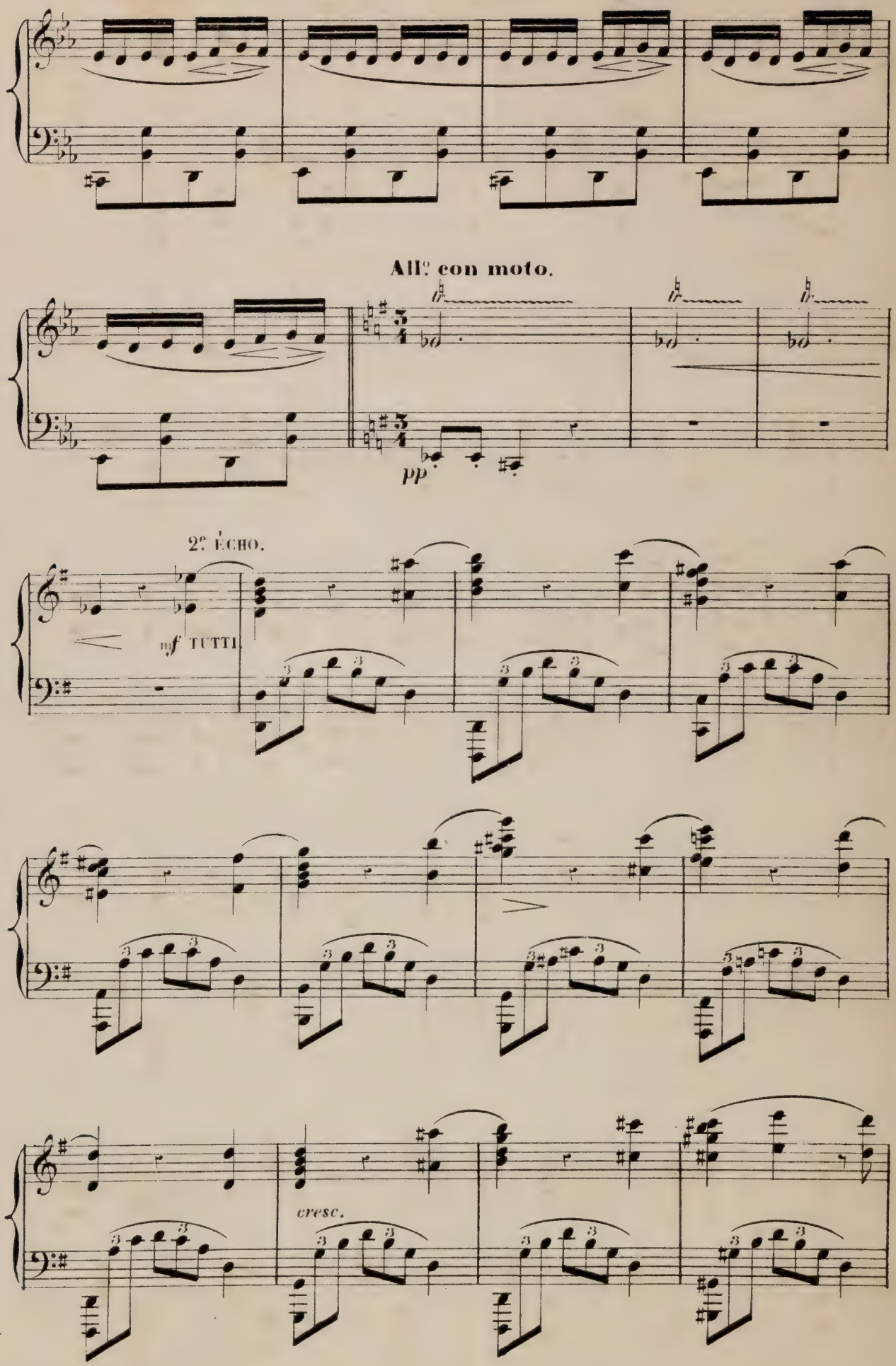
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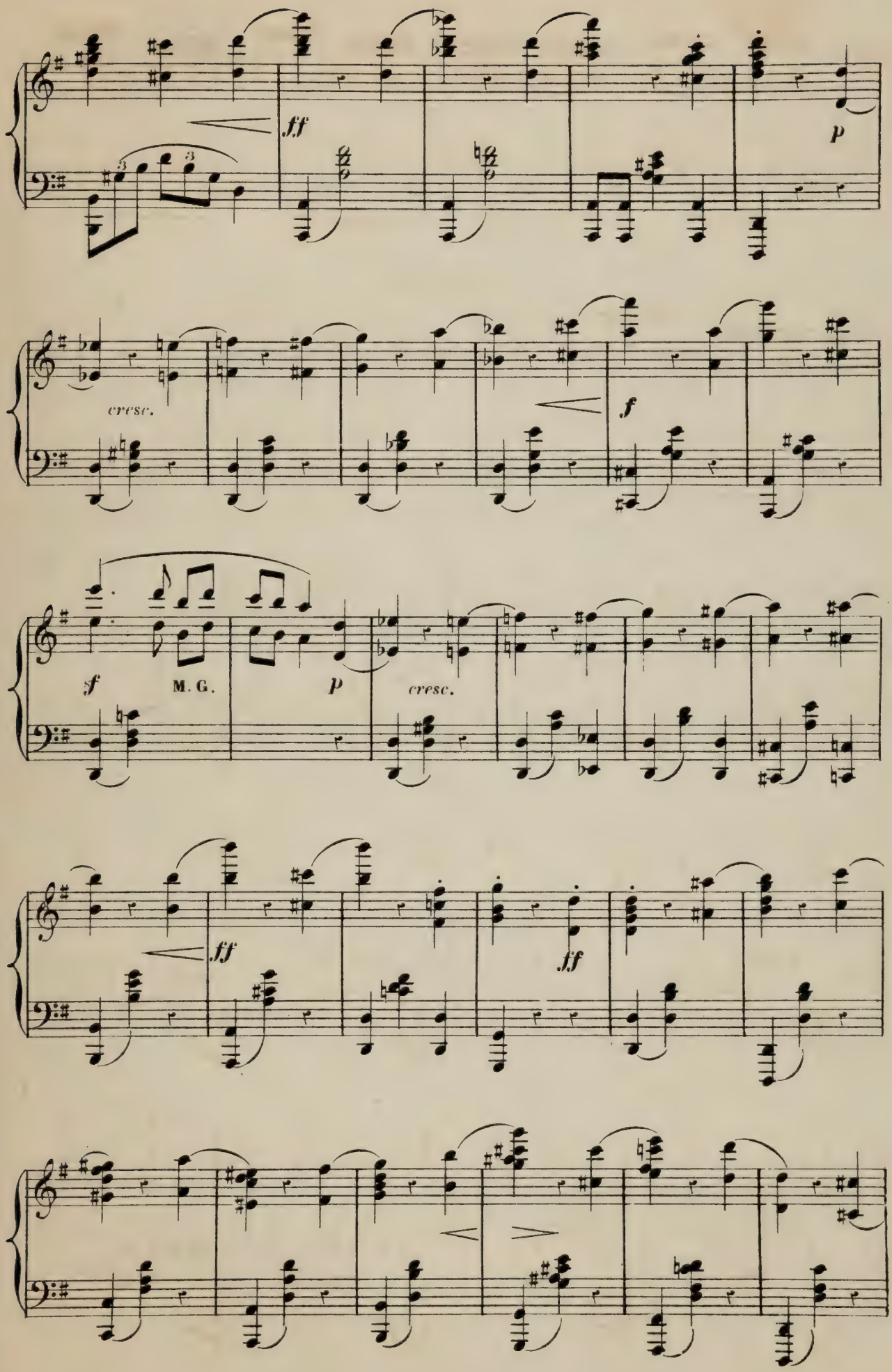
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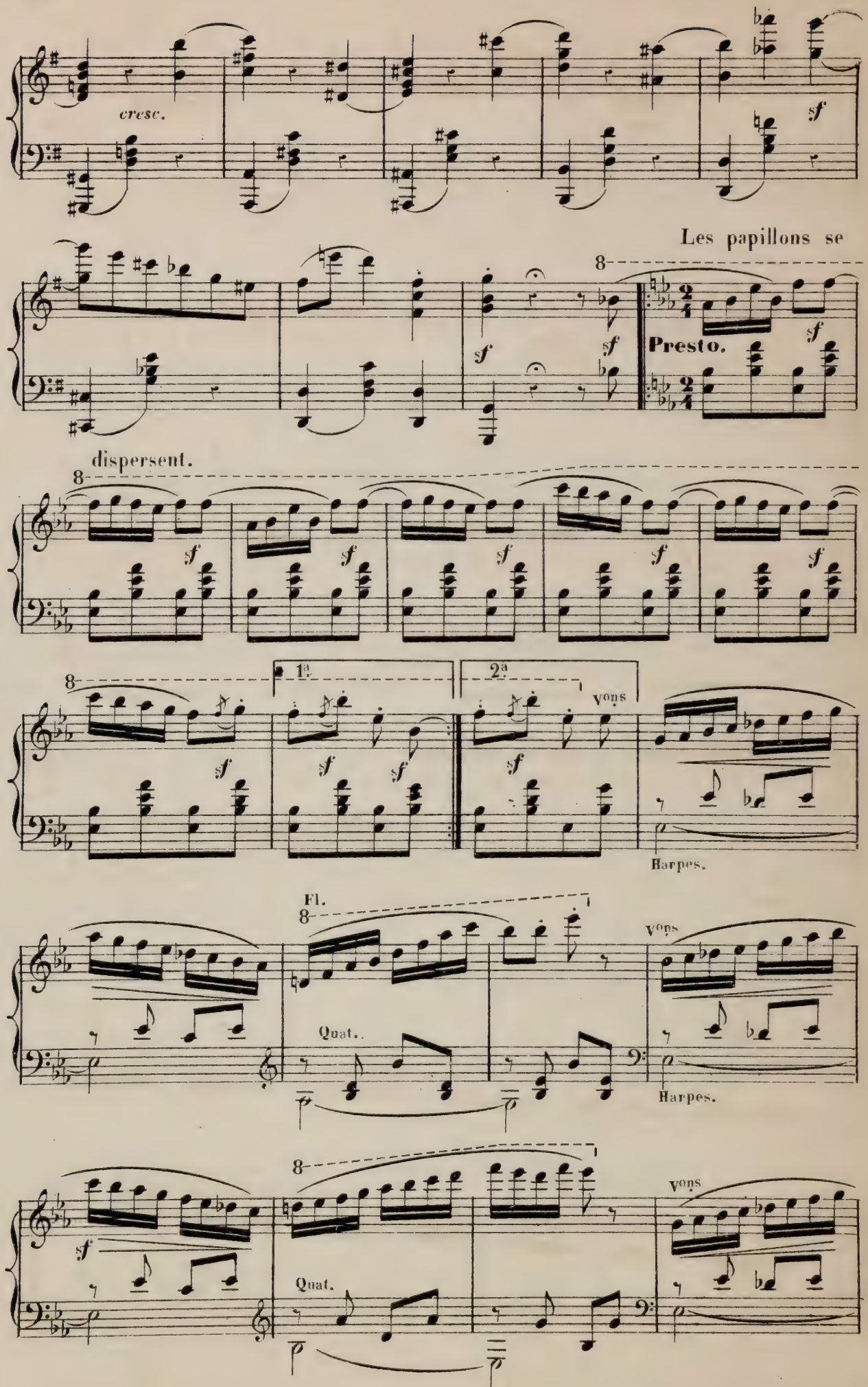
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Les papillons se
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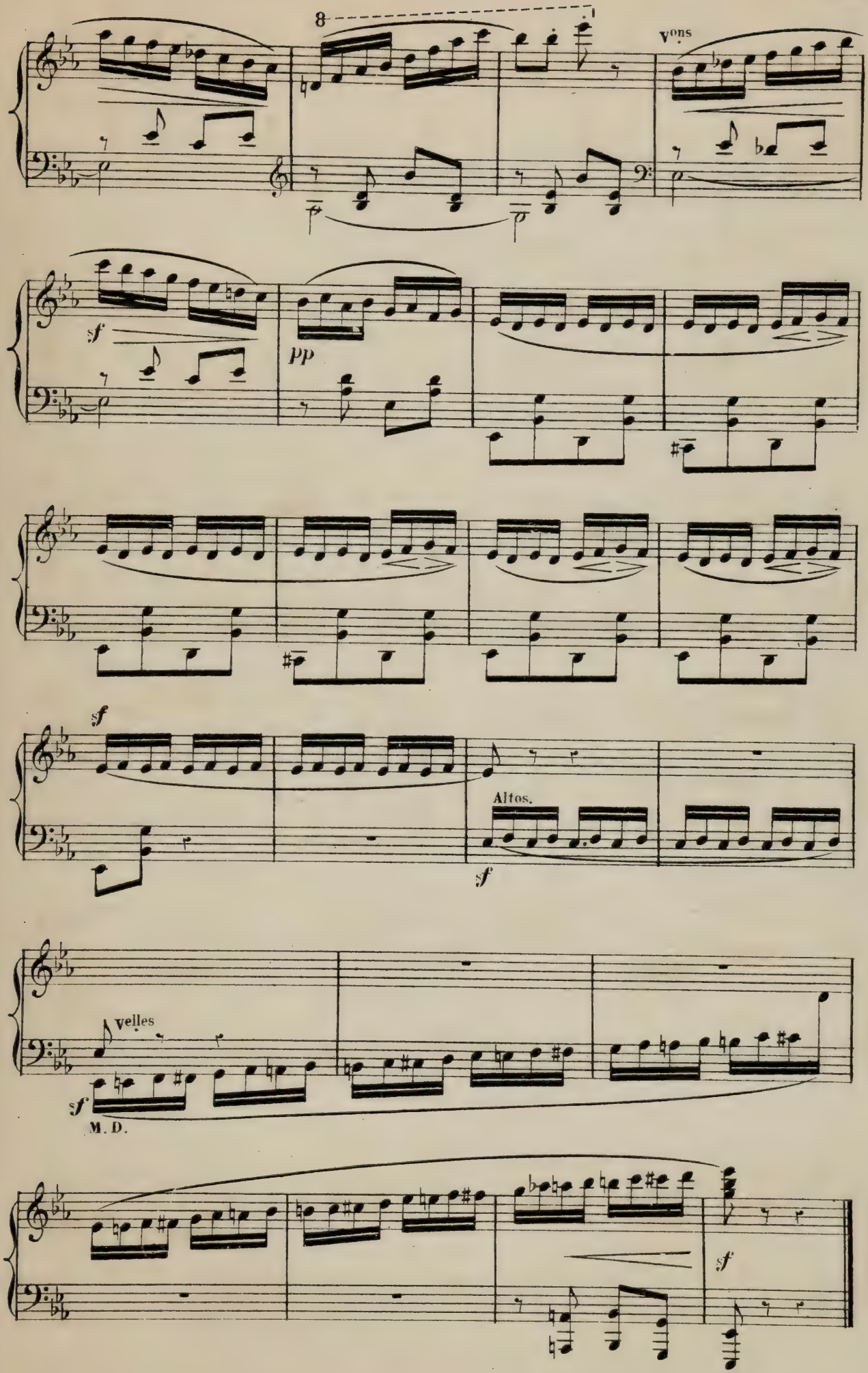
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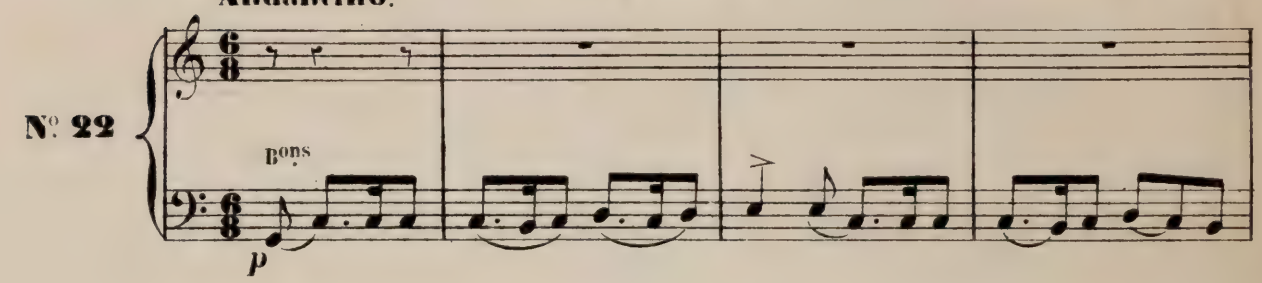
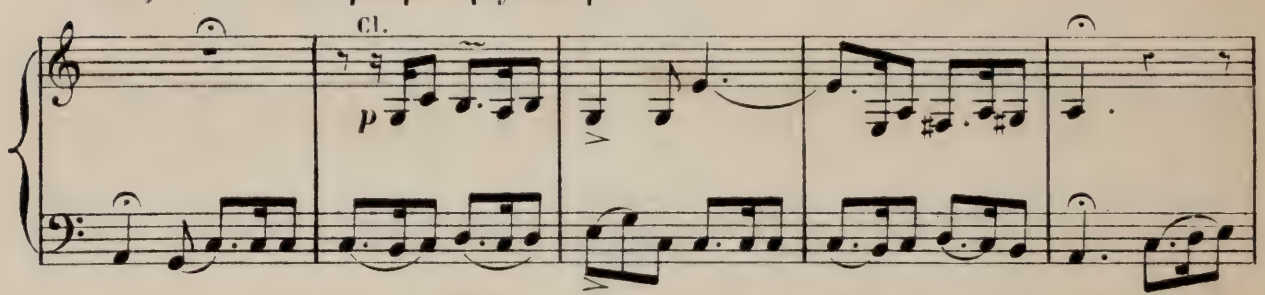
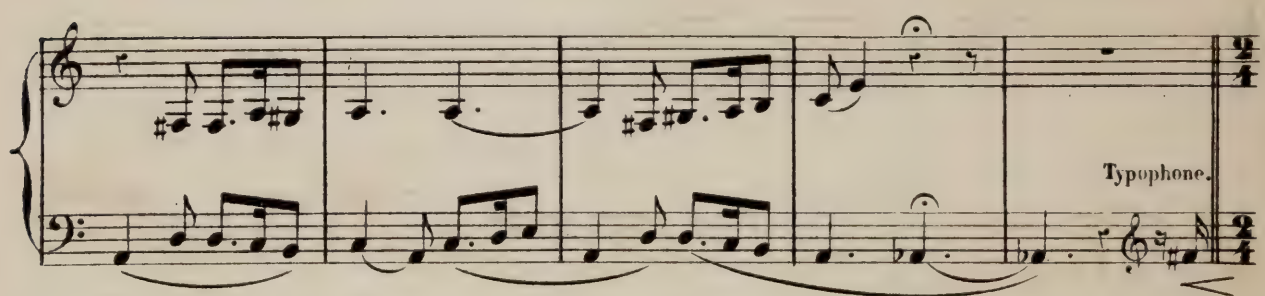
ENTRÉE DES PAYSANS IVRES.

Andantino. Paskou, le méchant bossu, et Janik, le petit mendiant qui le sur-

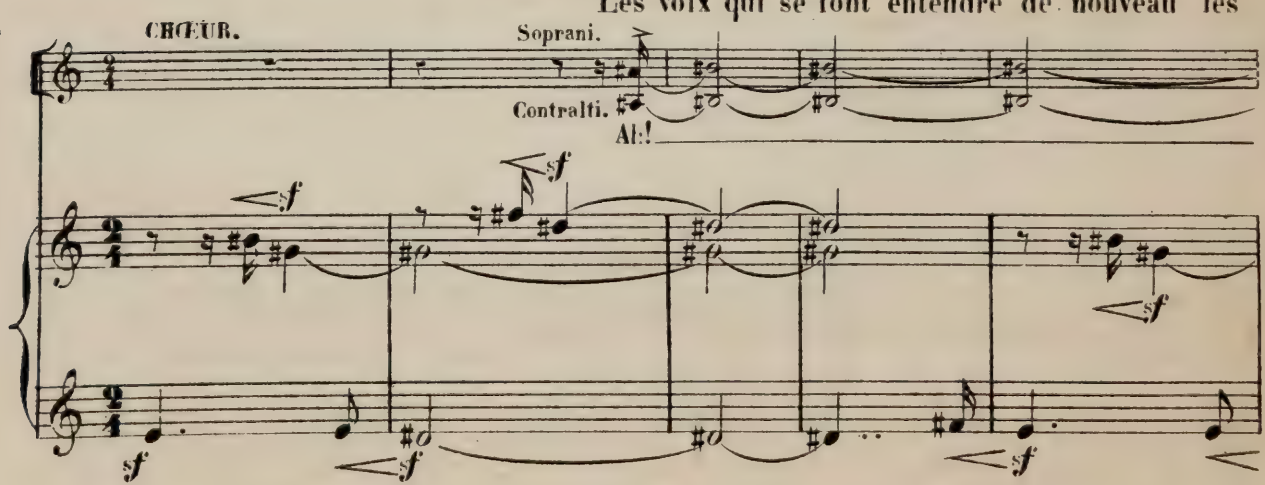


veille, entrent avec quelques paysans pris de vin.

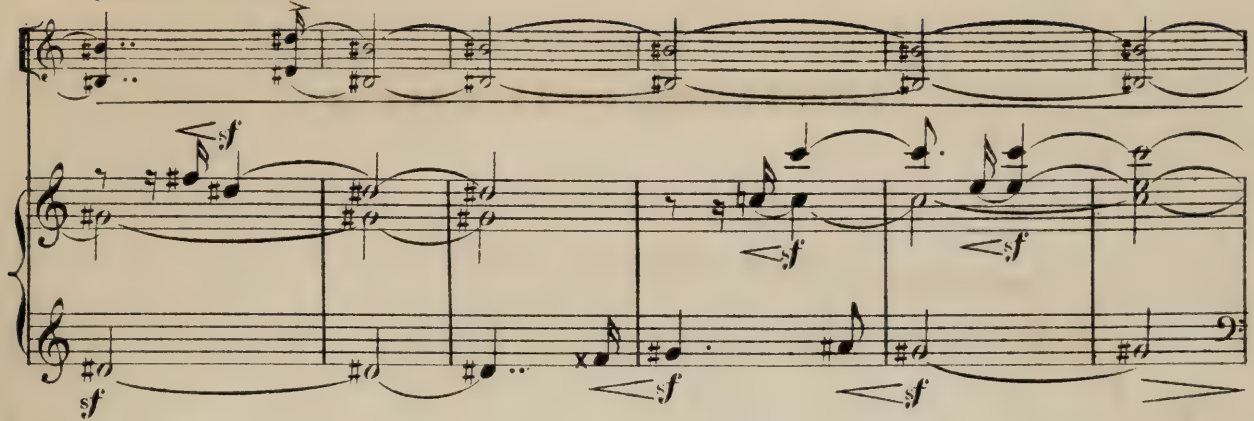




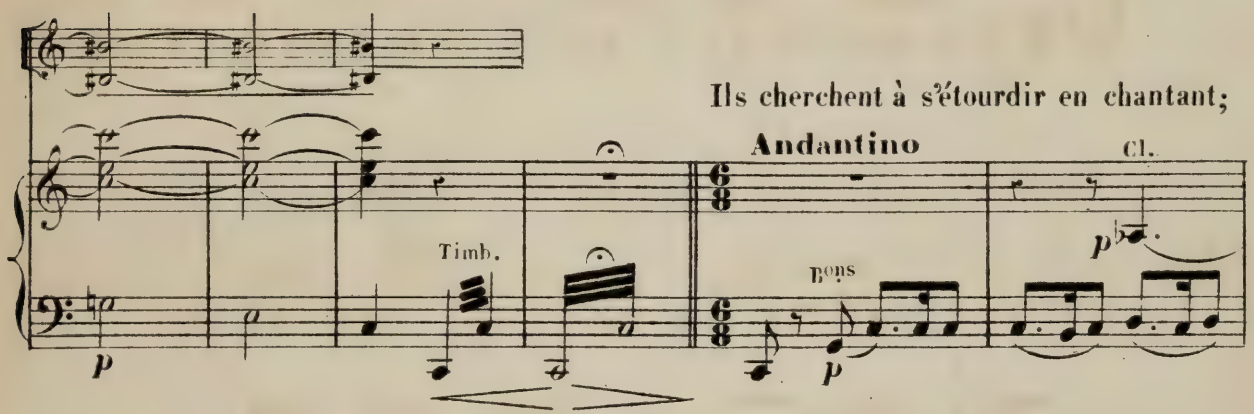
Les voix qui se font entendre de nouveau les

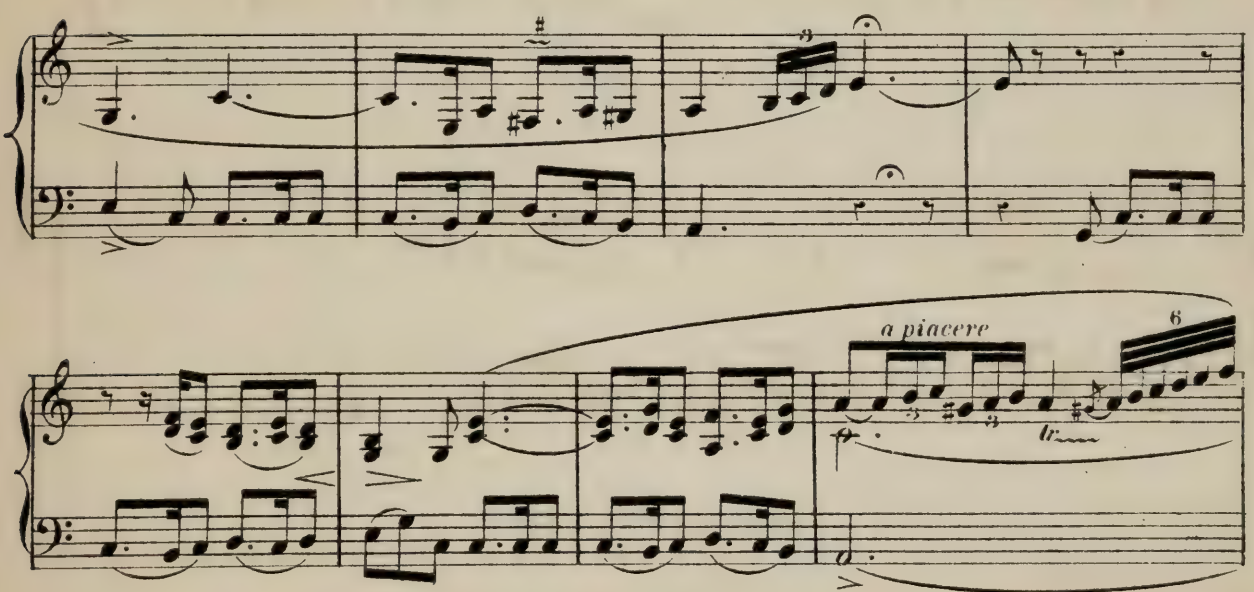


glacent de terreur!

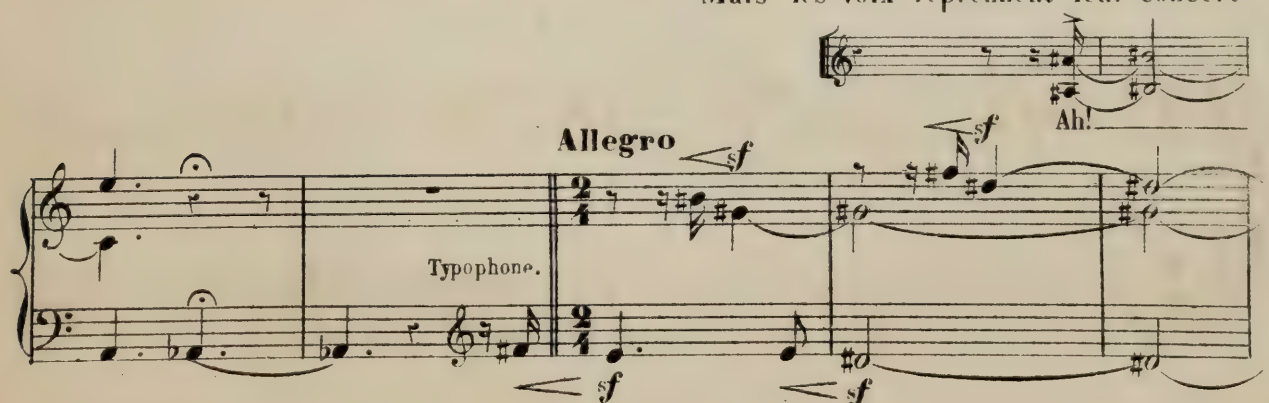


Ils cherchent à s'étourdir en chantant;

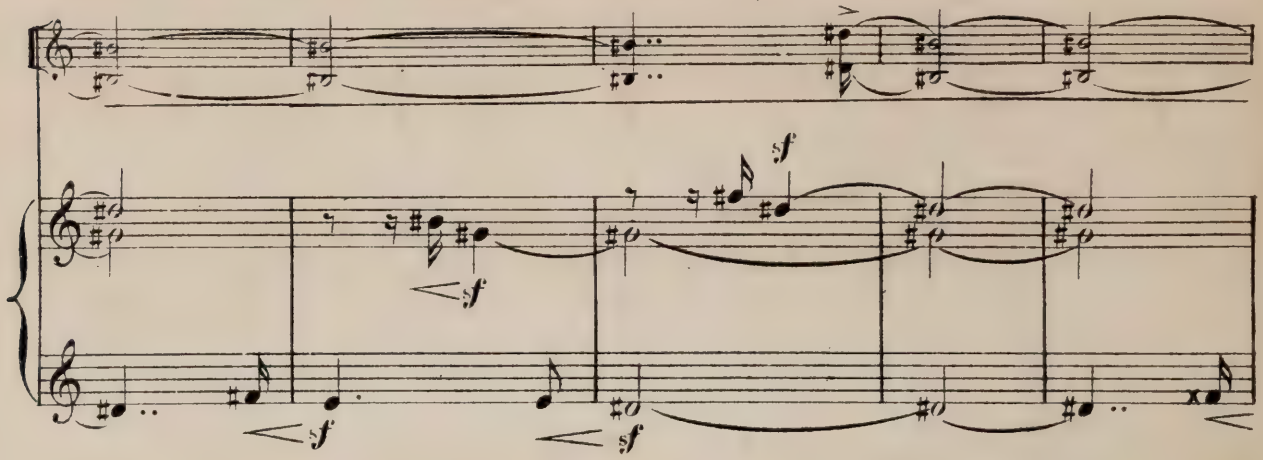




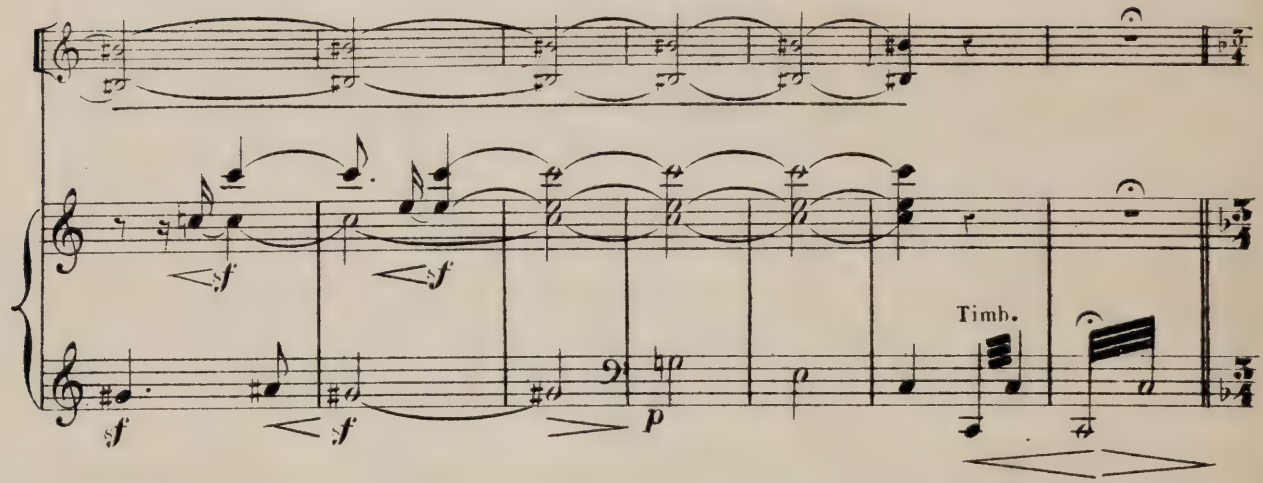
Mais les voix reprennent leur concert



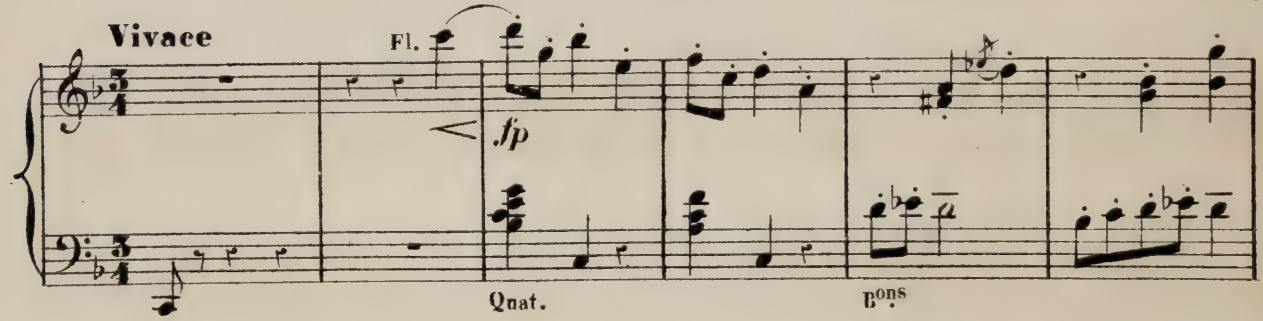
fantastique, et les paysans s'enfuient, laissant seuls **Paskou et Janik**. **Paskou ne craint**

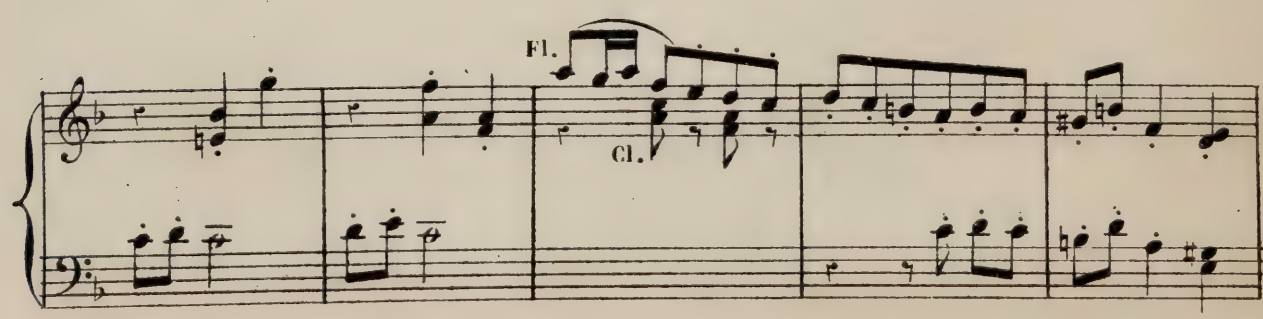


rien, car il possède le chapelet qui préserve des Korrigans.

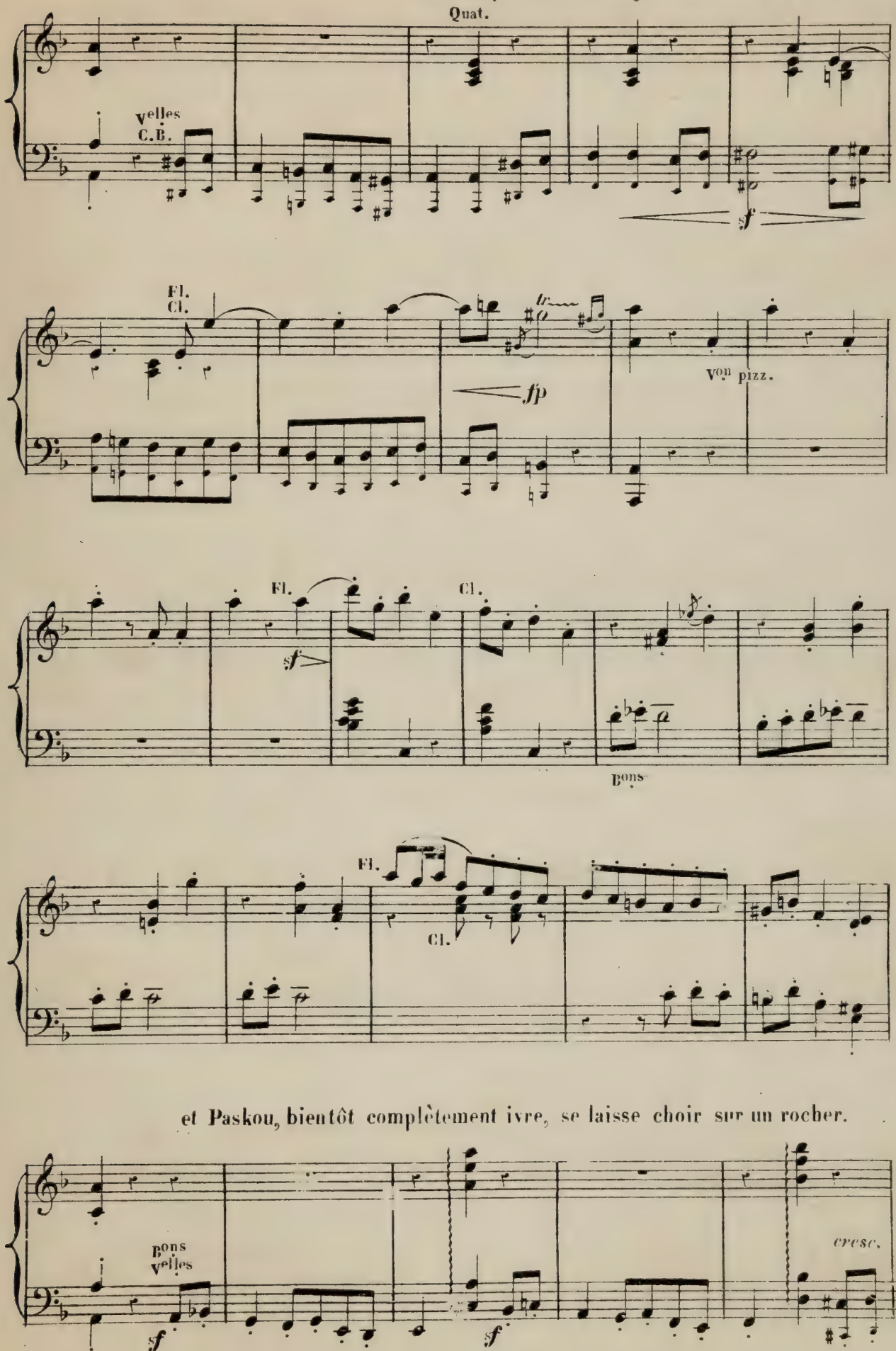


Janik lui offre sa gourde et l'invite à boire encore avec lui;

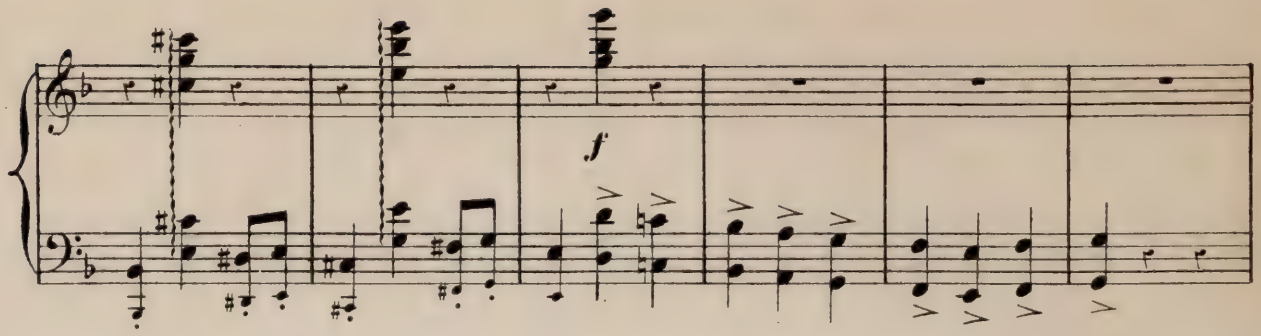




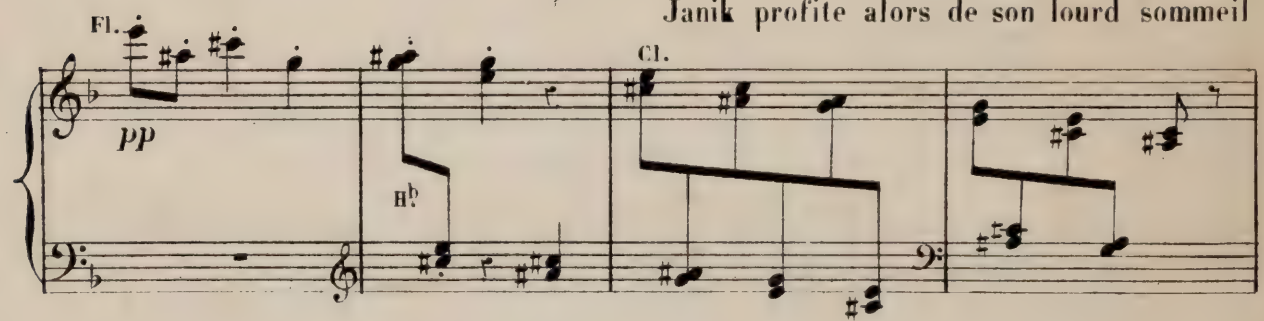
mais le petit mendiant jette son vin à la dérobée,



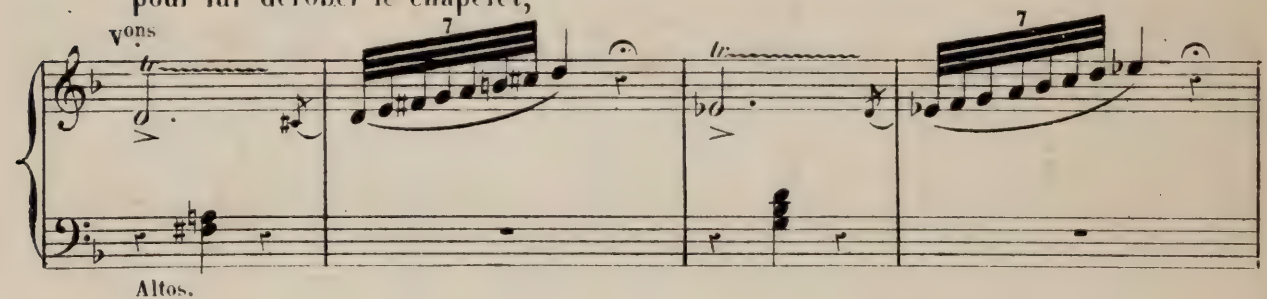
et Paskou, bientôt complètement ivre, se laisse choir sur un rocher.

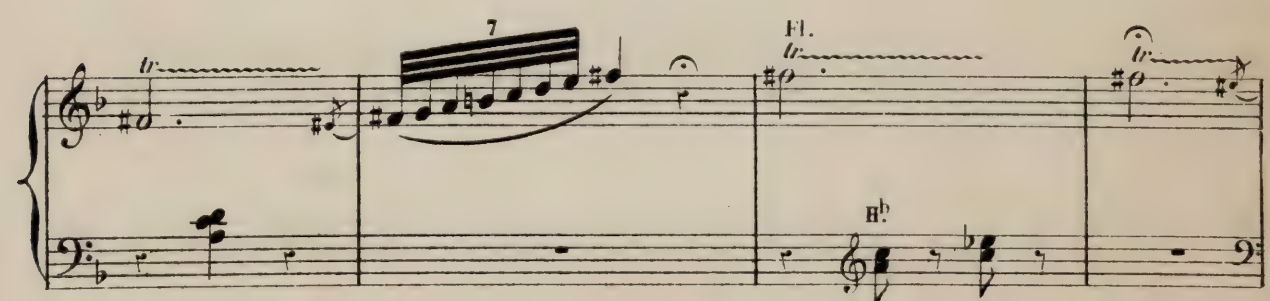


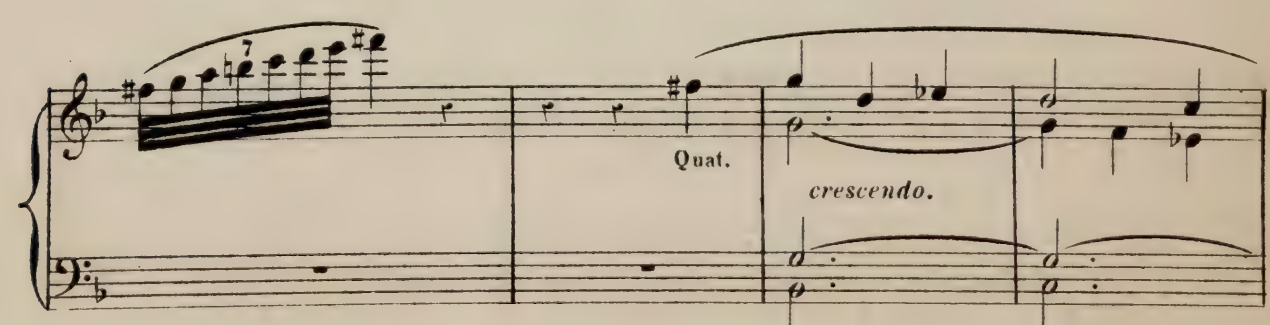
Janik profite alors de son lourd sommeil

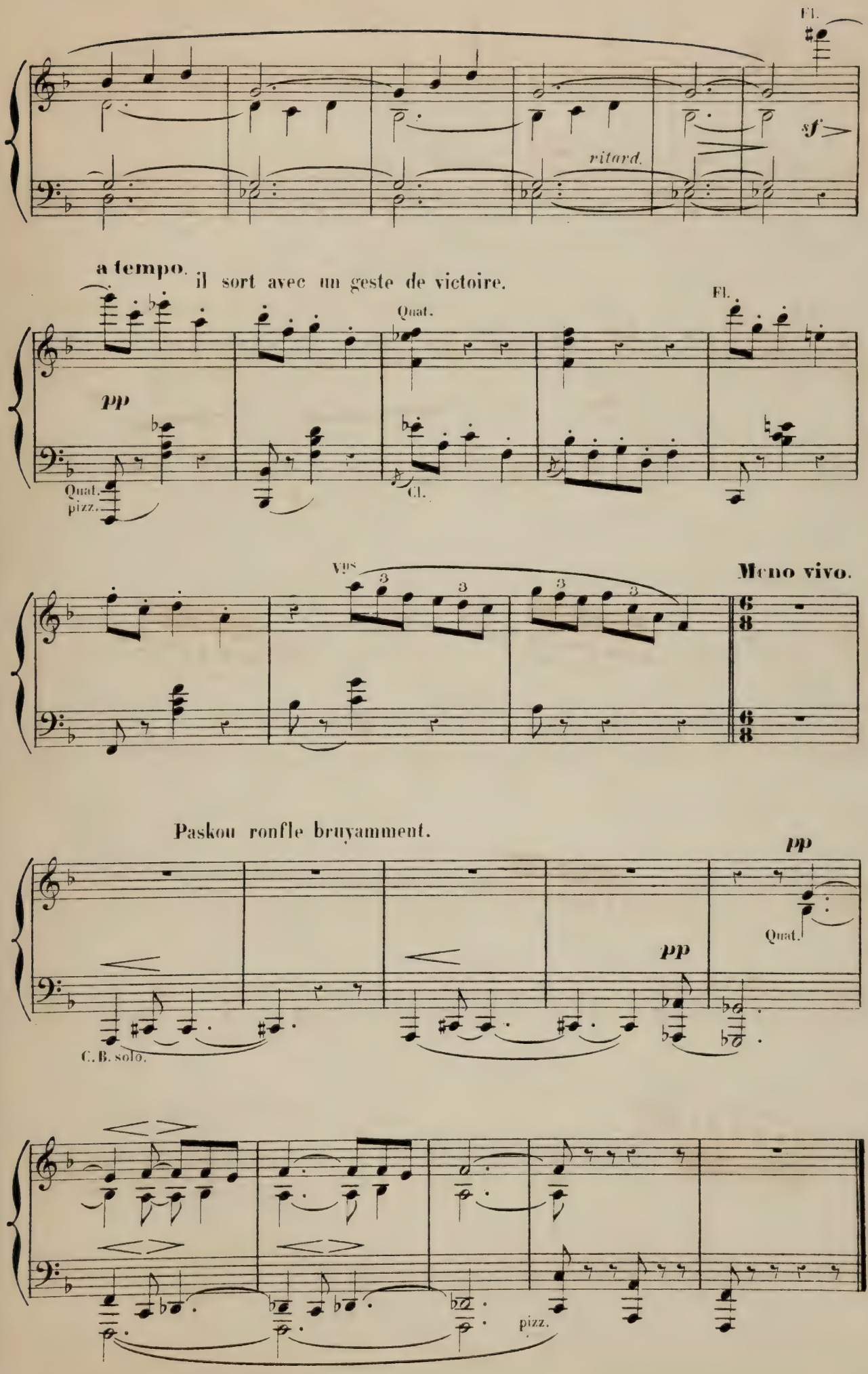


pour lui dérober le chapelet;





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a tempo.
il sort avec un geste de victoire.
Quat.
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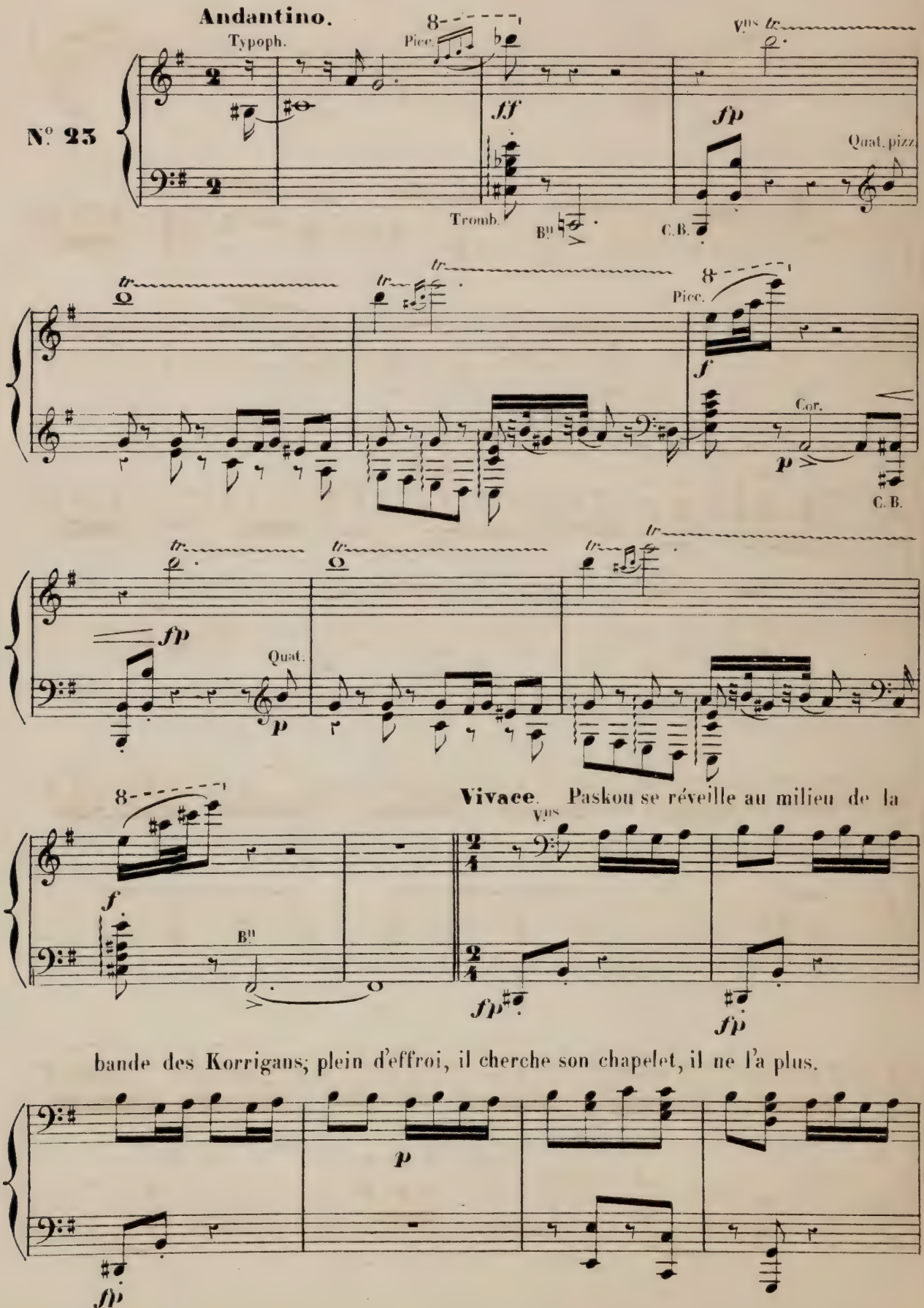
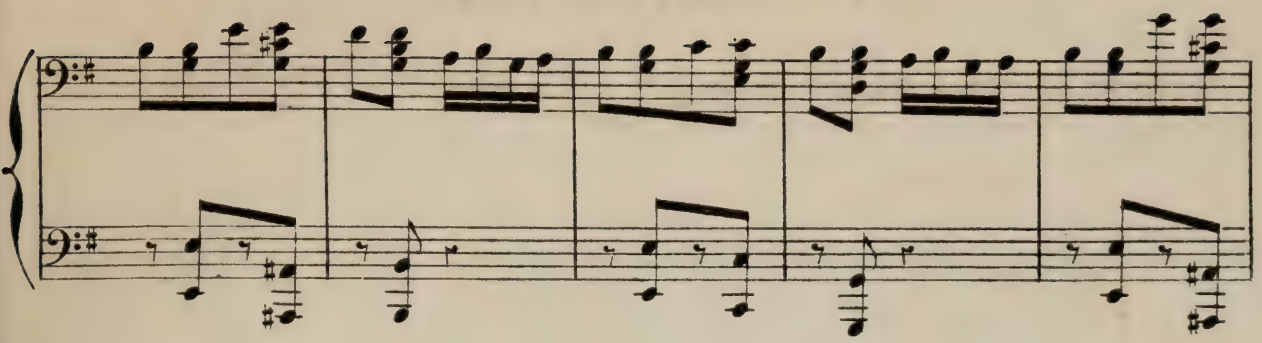
Meno vivo.
Paskou ronfle bruyamment.
pp
Quat.
pp
C. B. solo.
pizz.

LE CAUCHEMAR DE PASKOU.

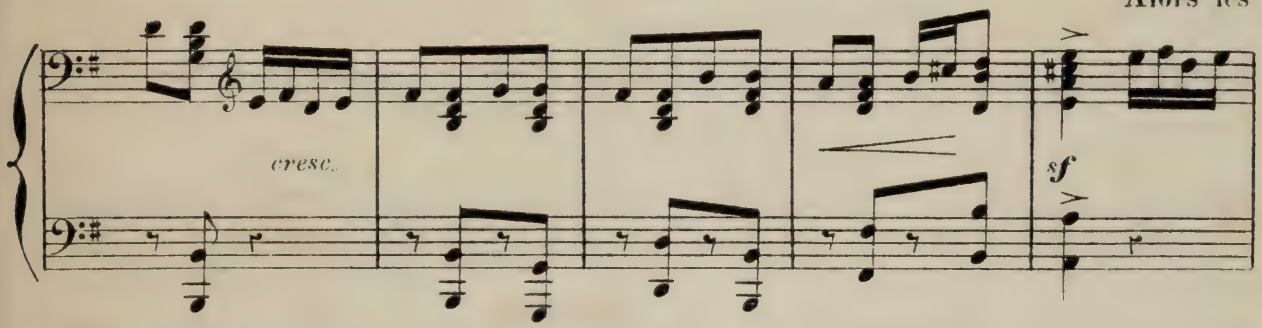
De derrière un rocher, un petit nain surgit et vient en rampant vers l'ivrogne; tout-à-coup il lui saute sur le ventre et appelle ses compagnons.



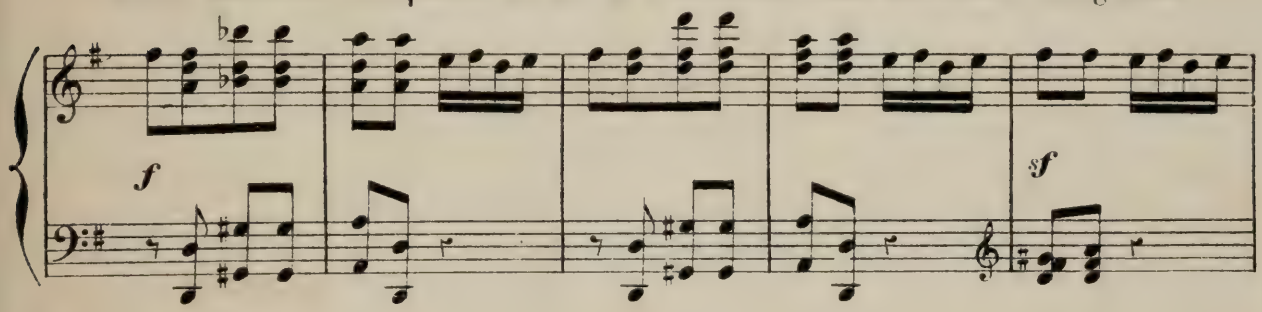
bande des Korrigans; plein d'effroi, il cherche son chapelet, il ne l'a plus.

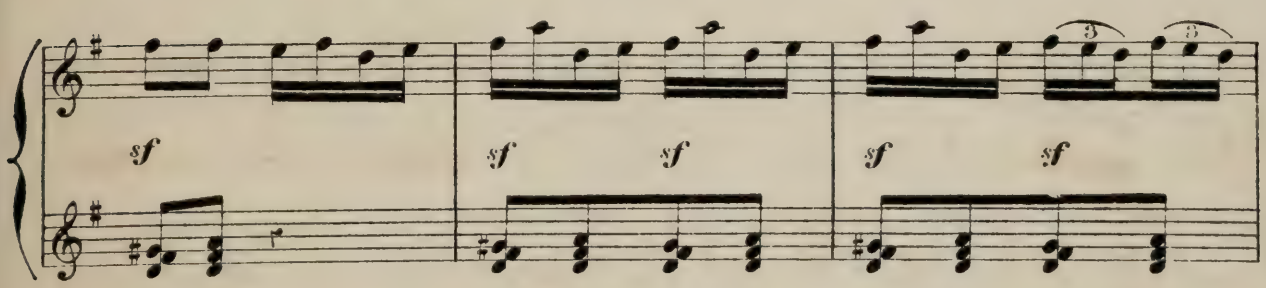


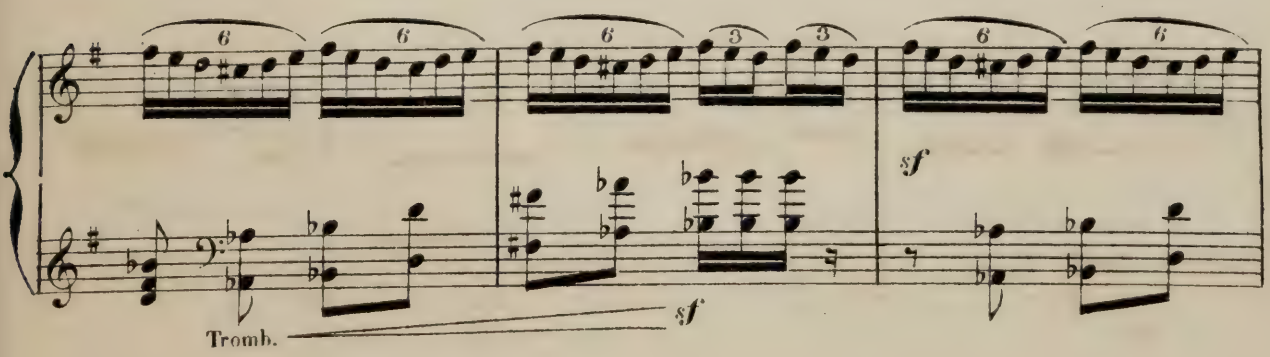
Alors les

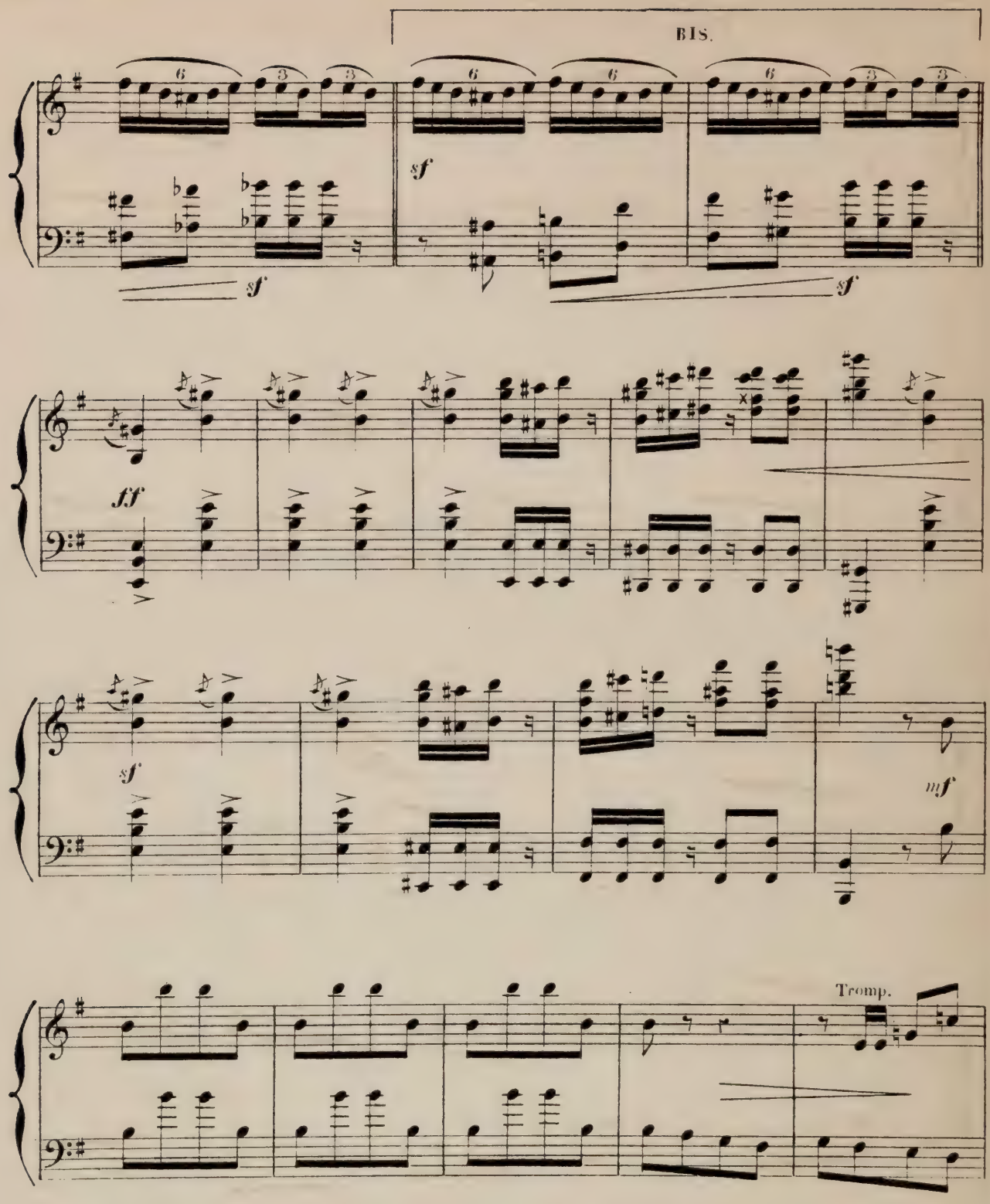


nains malicieux s'emparent de lui et l'entraînent dans une ronde vertigineuse.

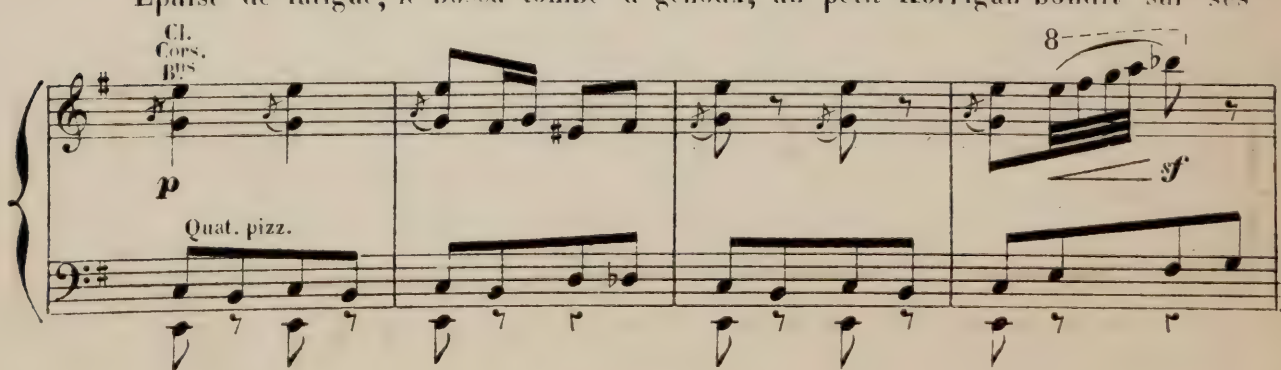




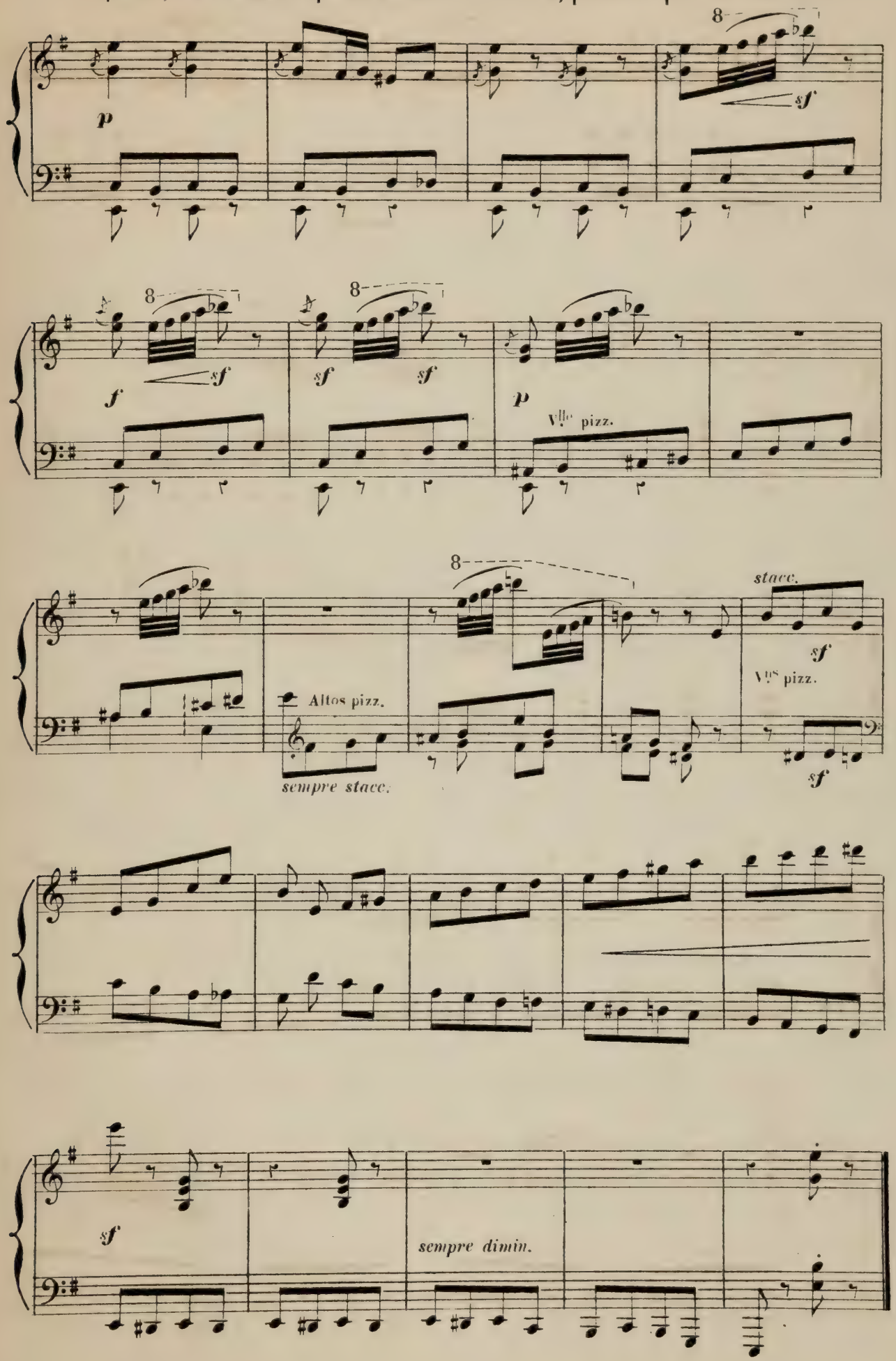




Epuisé de fatigue, le bossu tombe à genoux; un petit Korrigan bondit sur ses

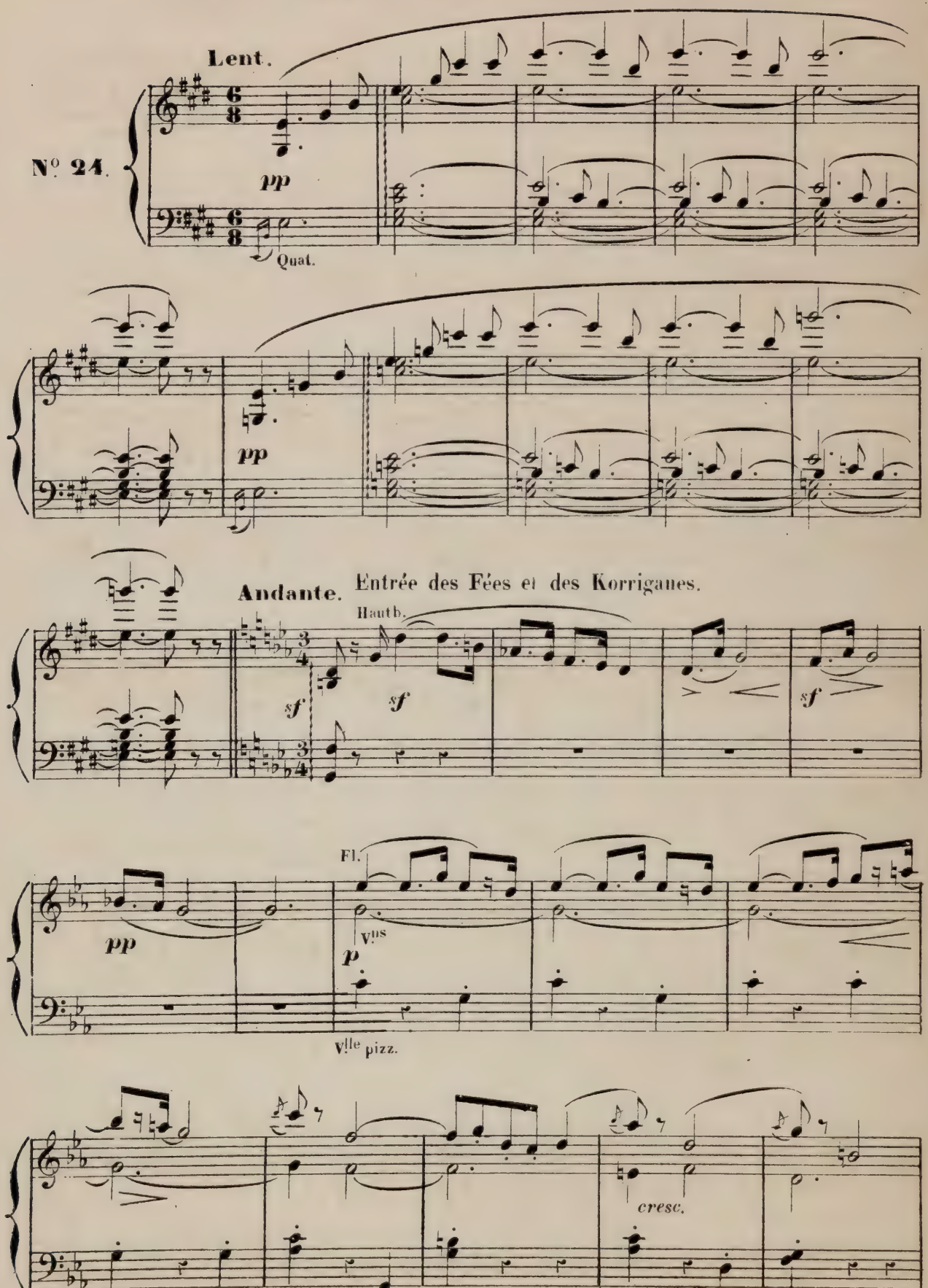


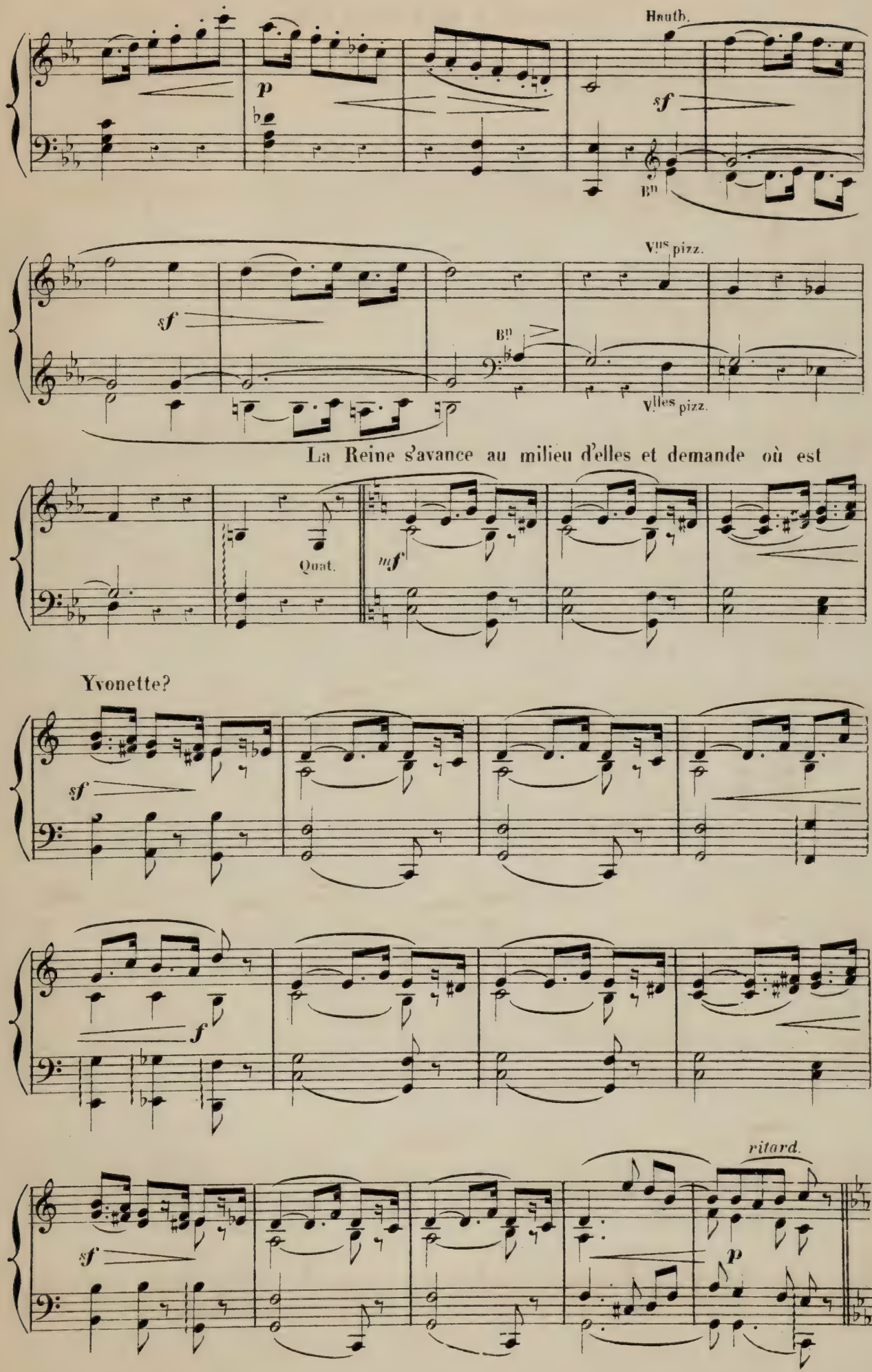
épaules, et Paskou éperdu s'enfuit au hasard, poursuivi par tous les nains.



LES FÉES KORRIGANES.

La nuit est calme et sereine.

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La Reine s'avance au milieu d'elles et demande où est
Quat.
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Yvonette?
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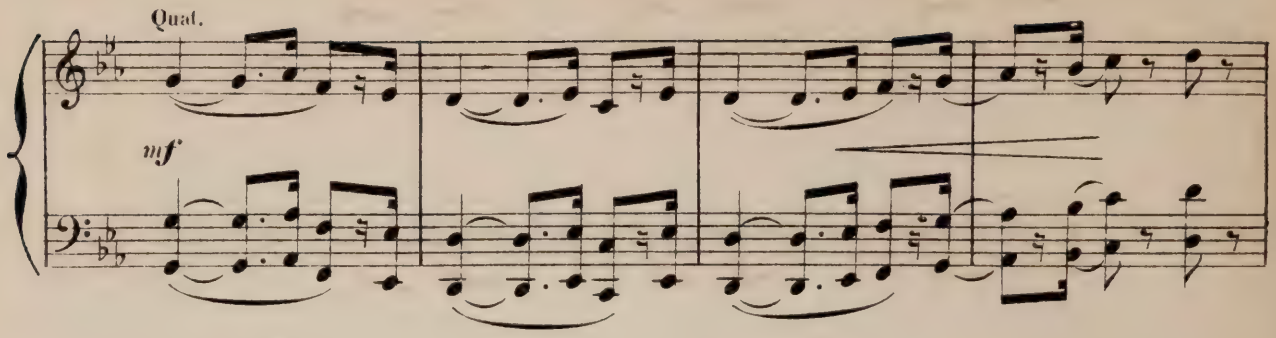
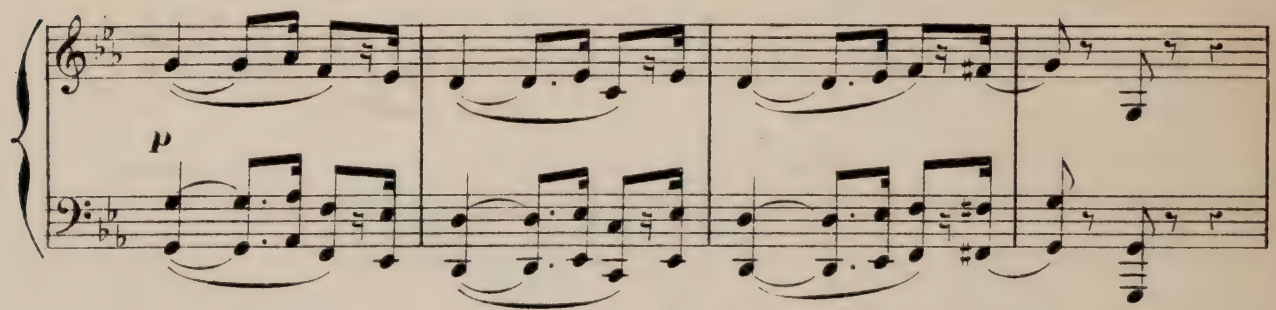
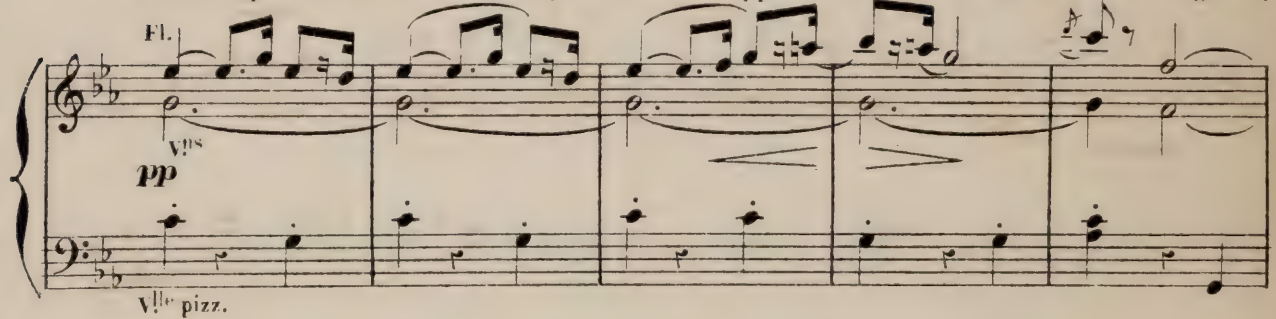


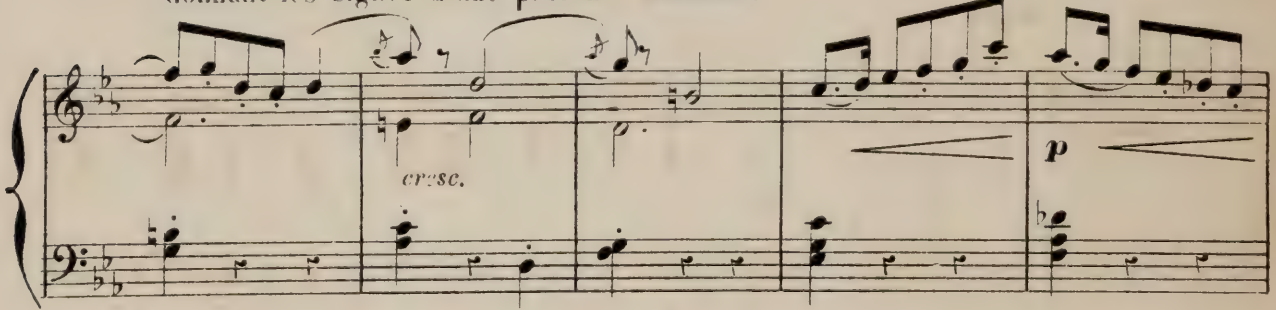
Poco più lento.

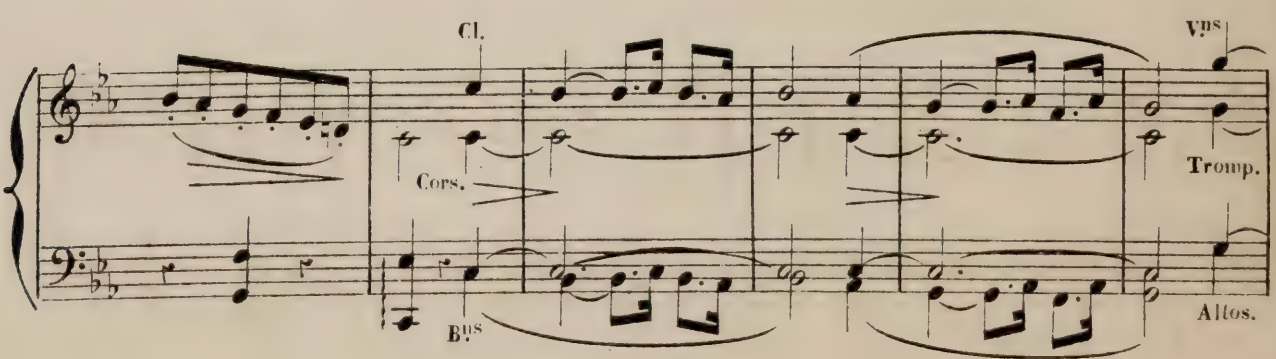


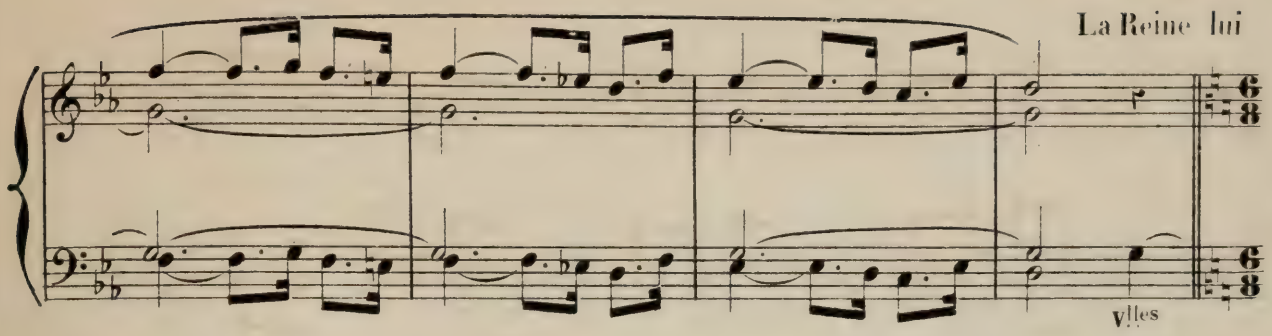
Yvonette paraît à ce moment, ayant revêtu l'apparence et le costume des Korriganes,



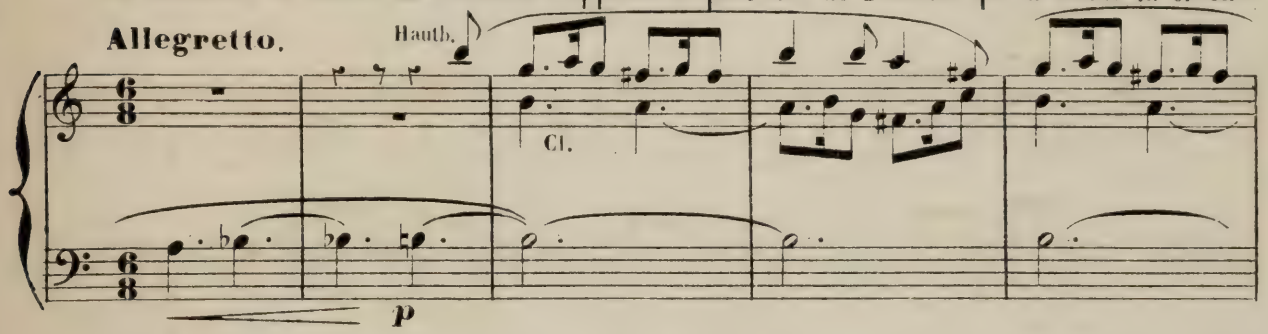
donnant les signes d'une profonde tristesse.



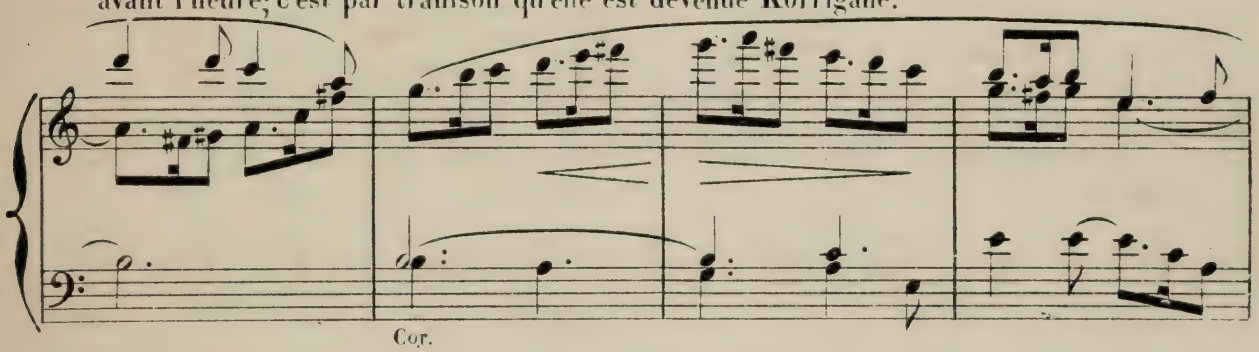




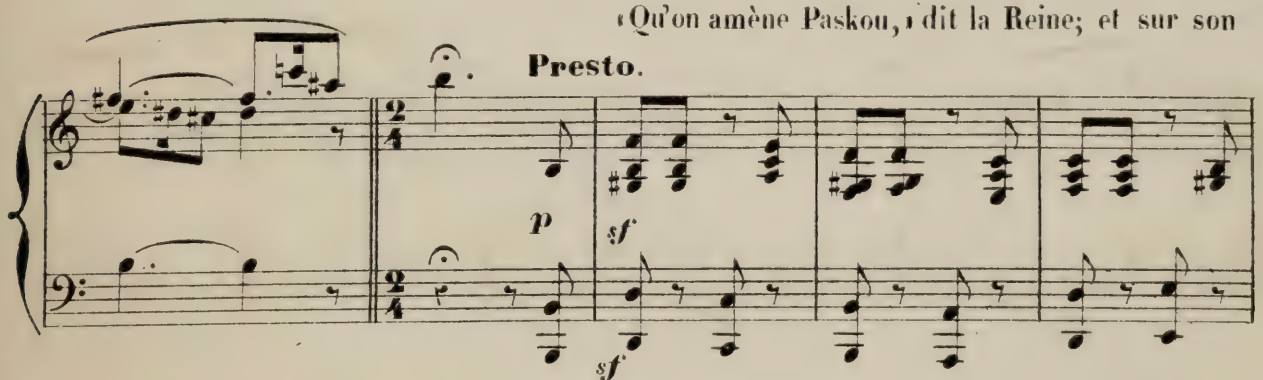
en demande la cause? — Yvonette rappelle la perfidie de Paskou qui a sonné la cloche



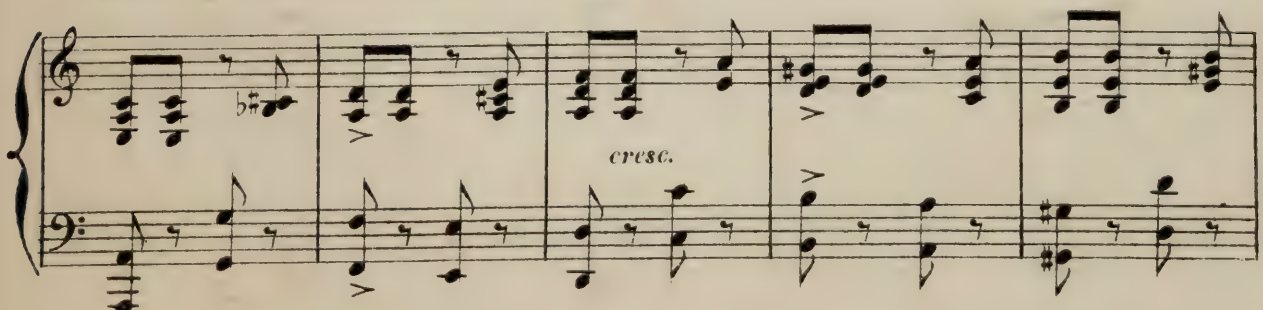
avant l'heure; c'est par trahison qu'elle est devenue Korrigane.

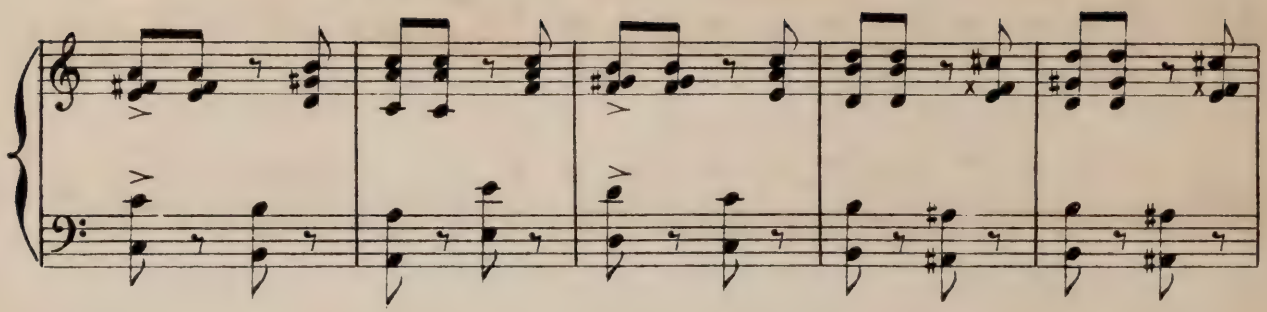


« Qu'on amène Paskou, » dit la Reine; et sur son

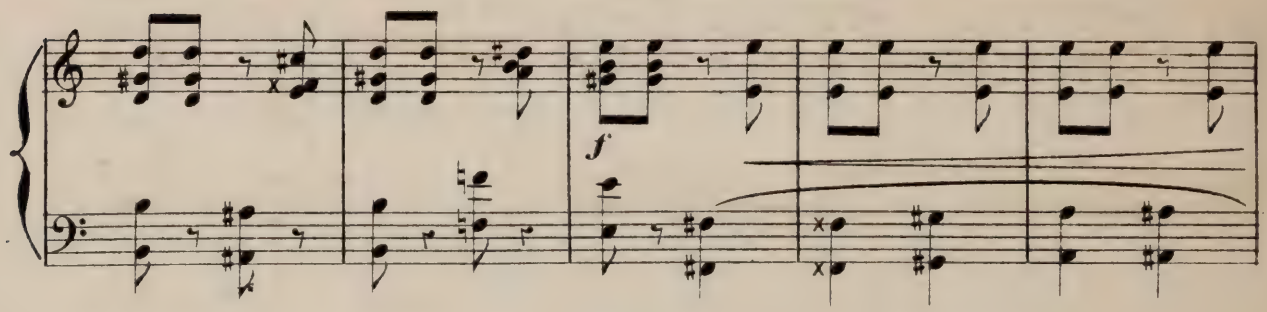


geste de commandement, les nains traînent le bossu à ses pieds.

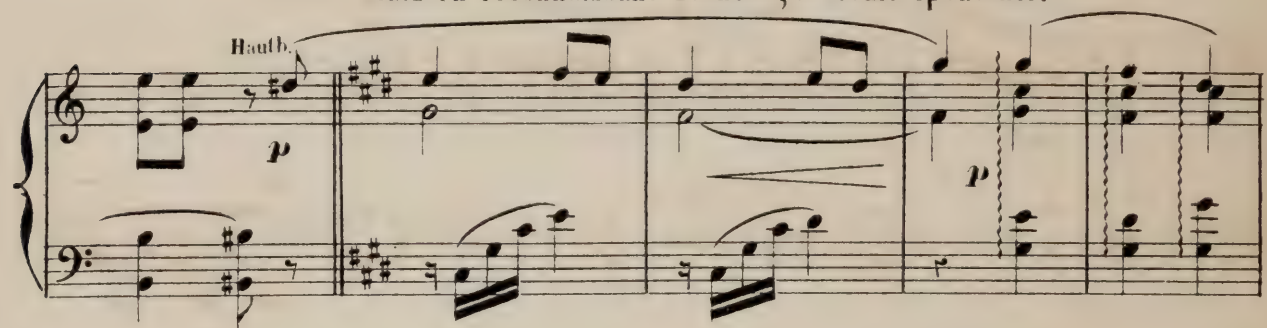


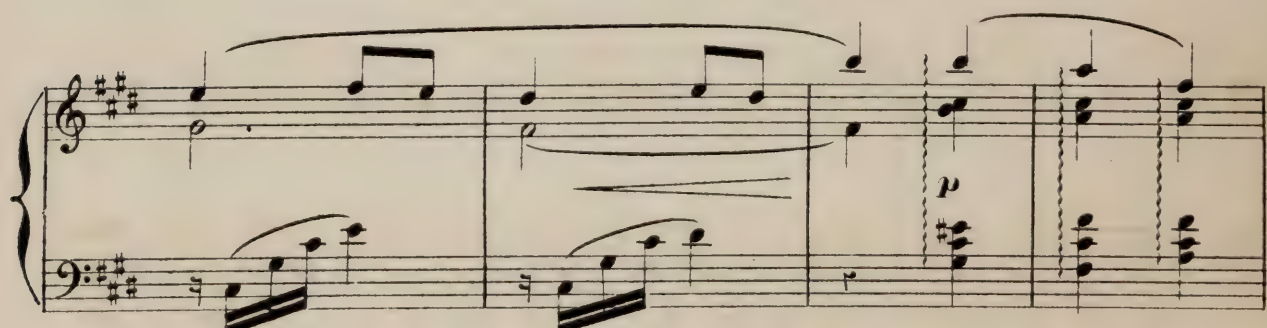


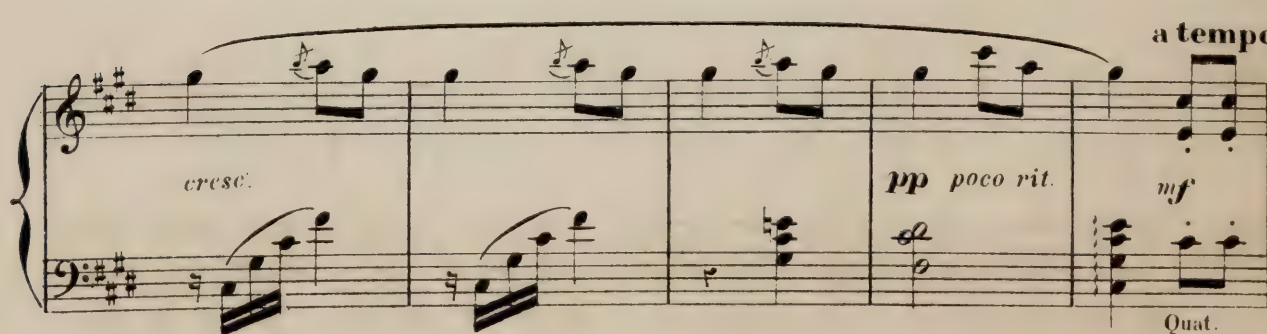
Il implore la Reine;



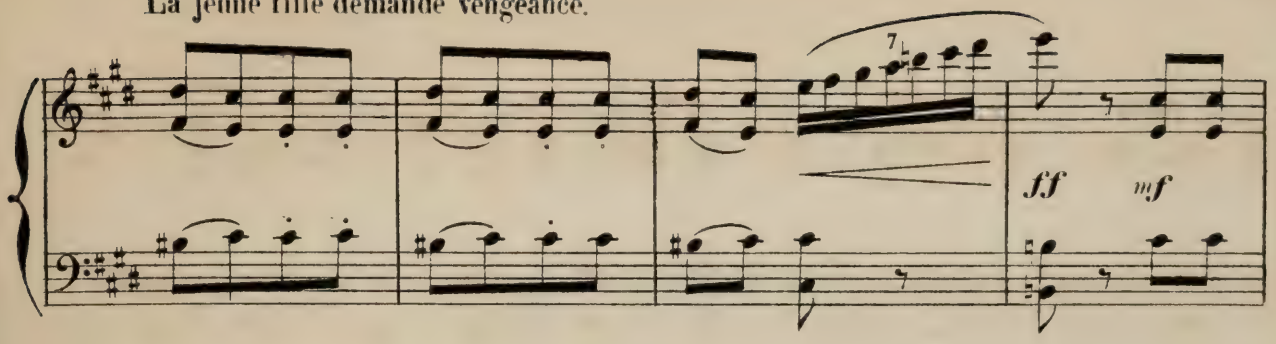
mais en reconnaissant Yvonette, il recule épouvanté.

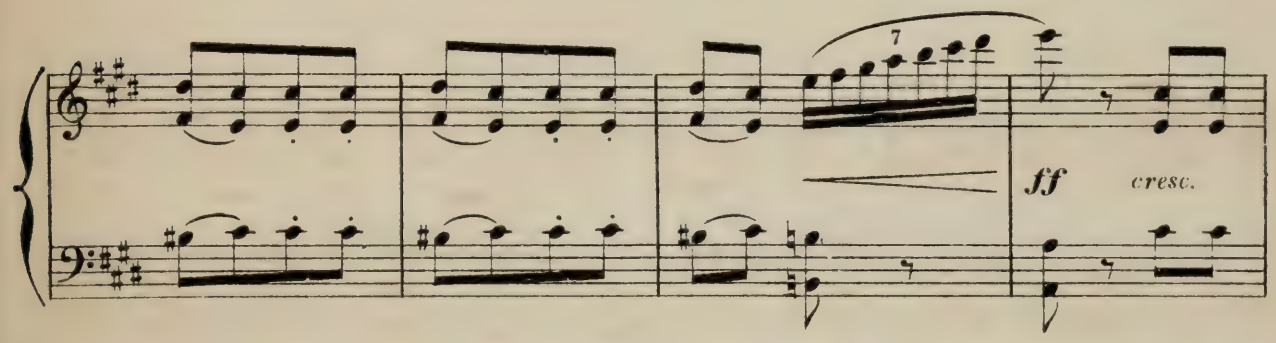




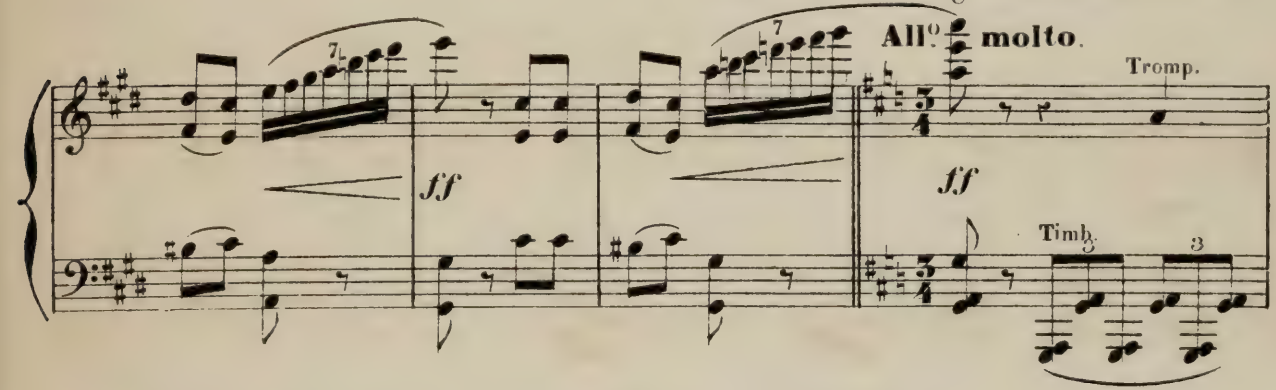


La jeune fille demande vengeance.

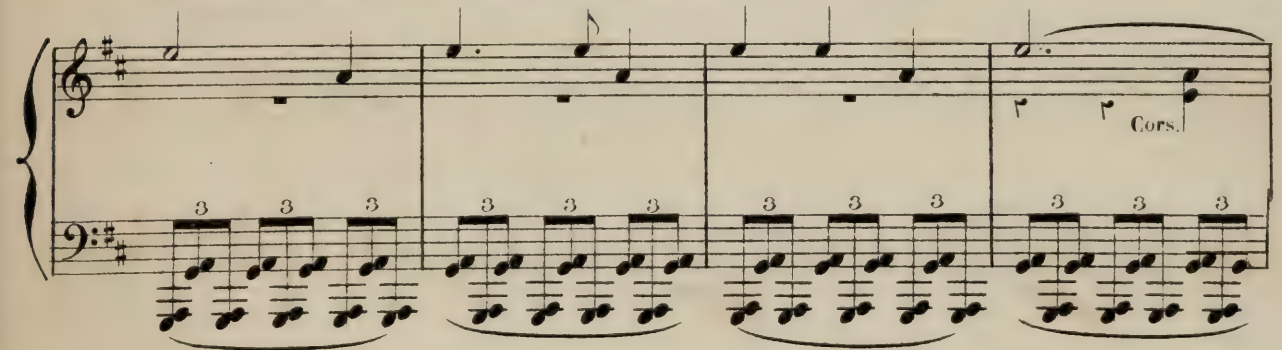


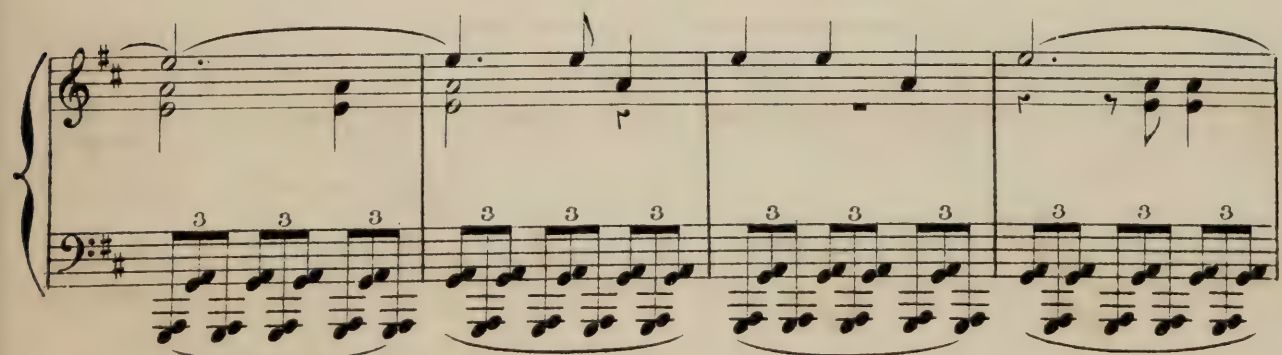


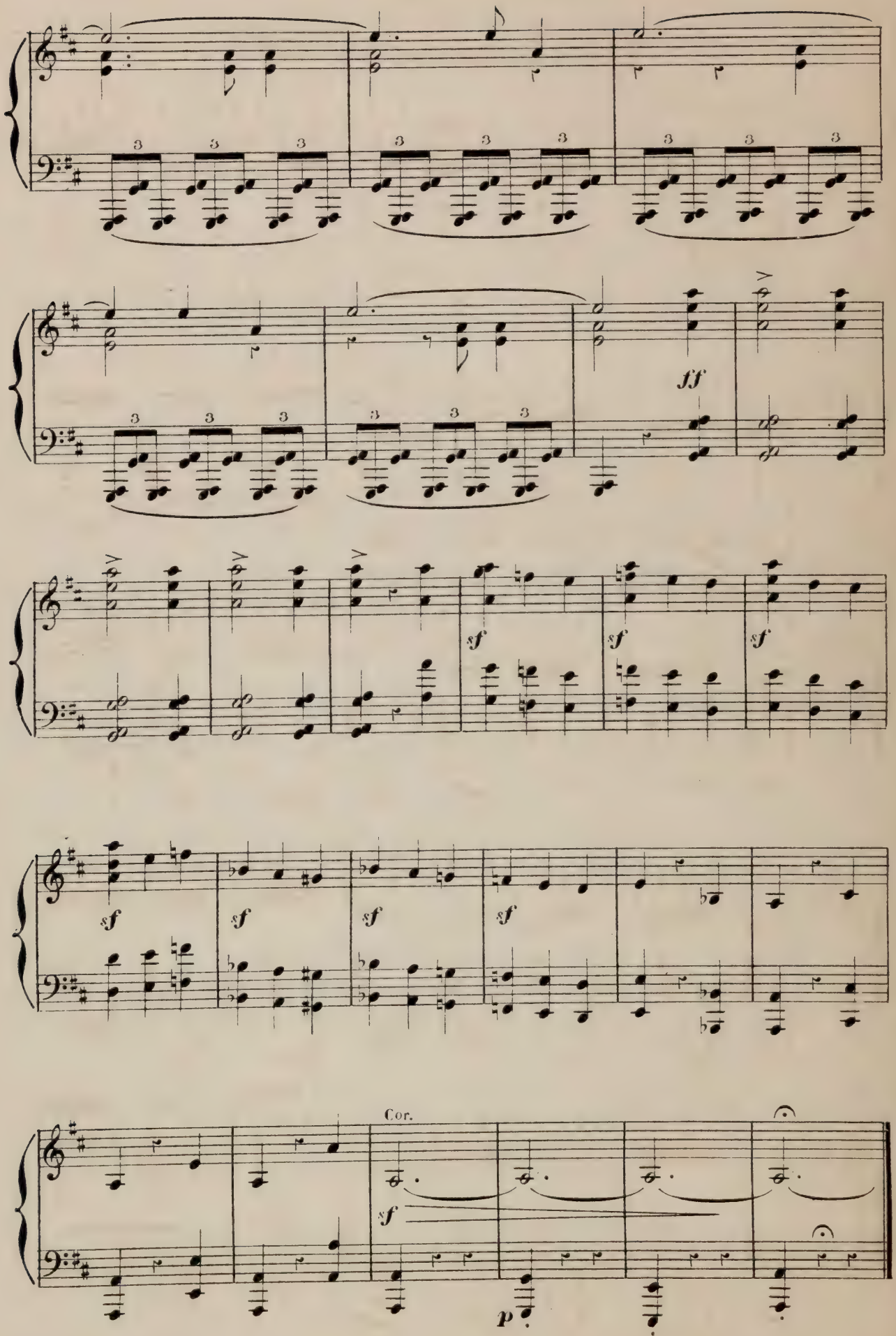
La Reine des Korriganes touchant Pasko.



de sa baguette lui fait pousser de longues oreilles d'âne.



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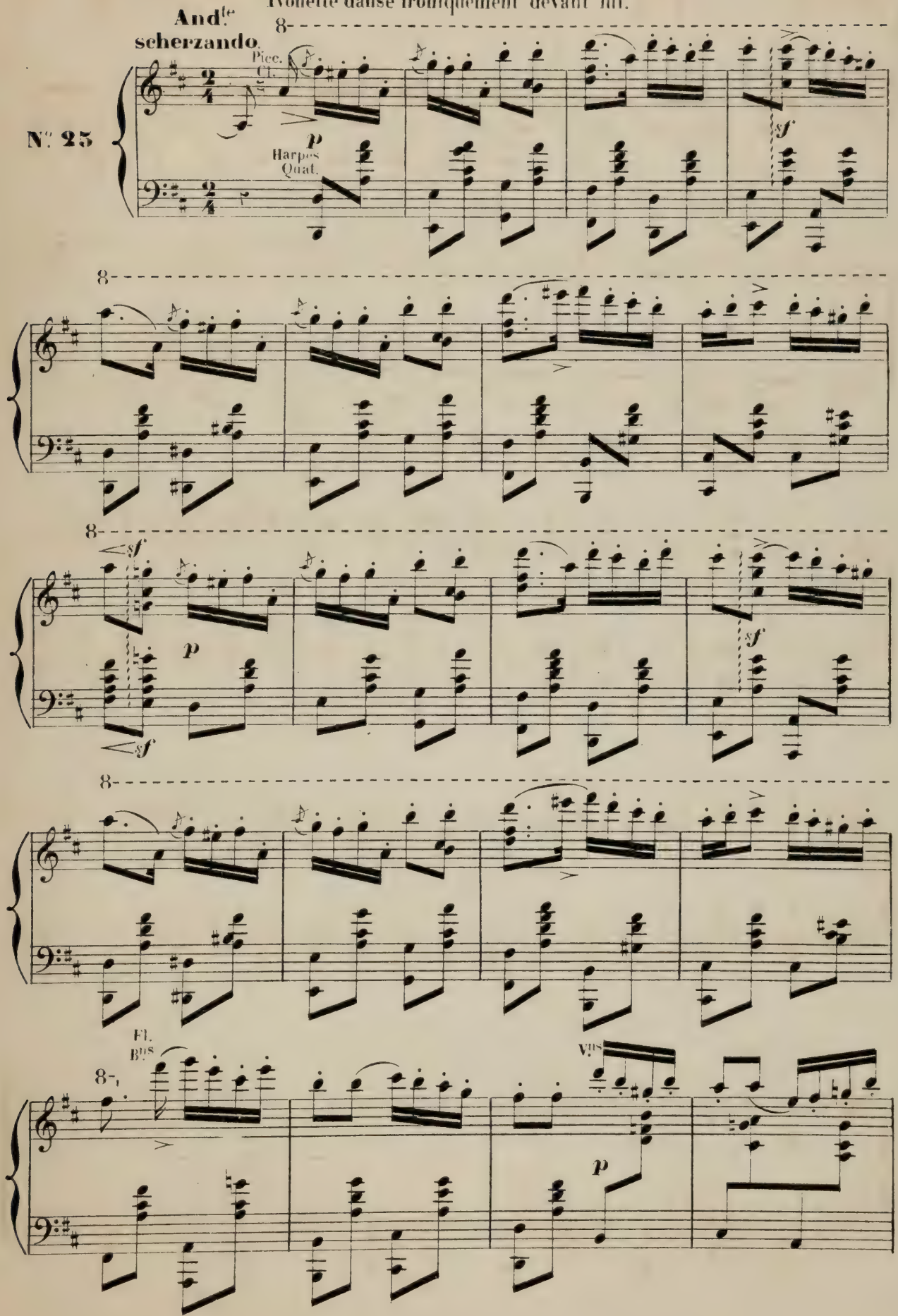
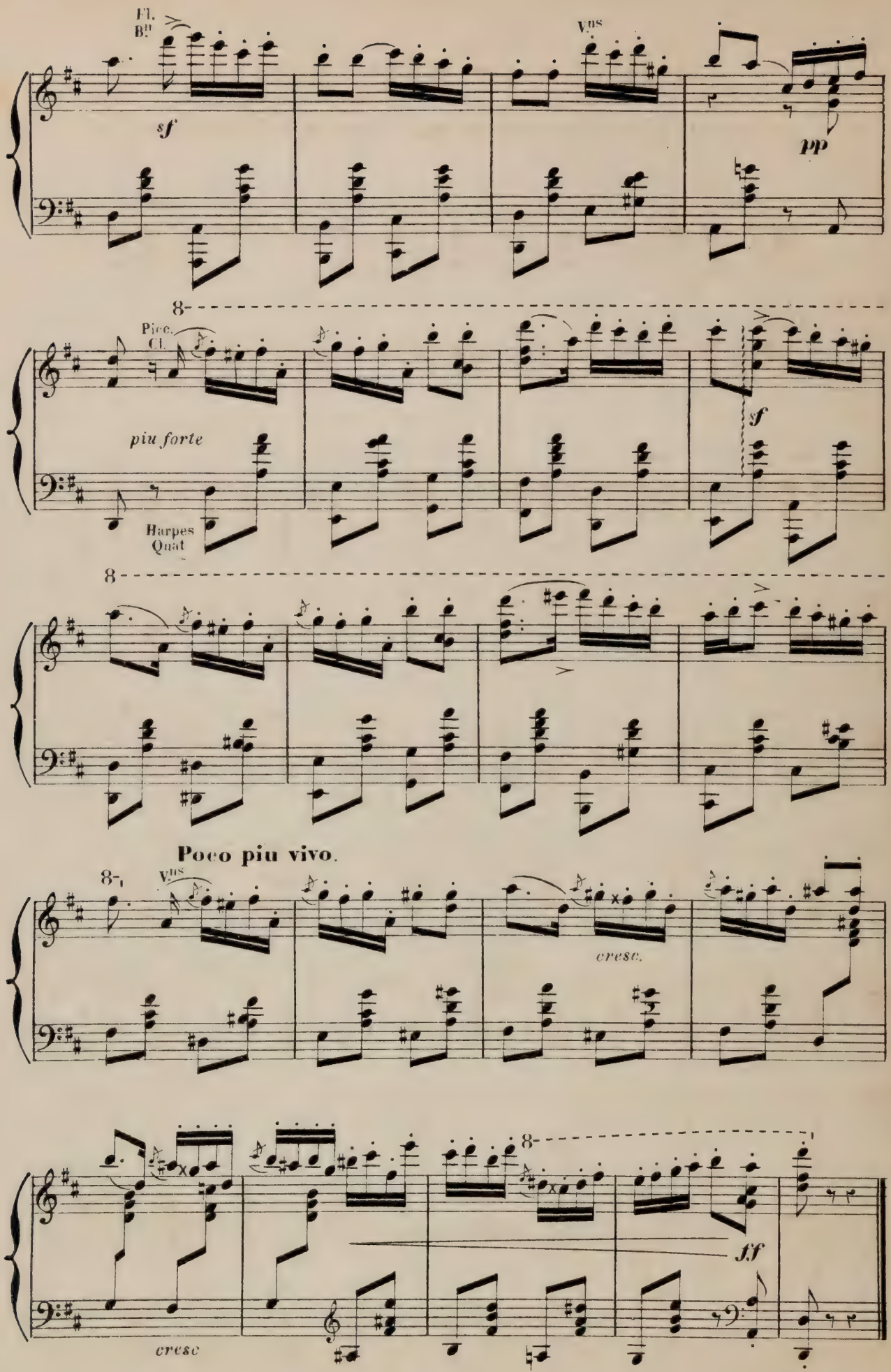
LA REVANCHE D'YVONETTE

Yvonette danse ironiquement devant lui.

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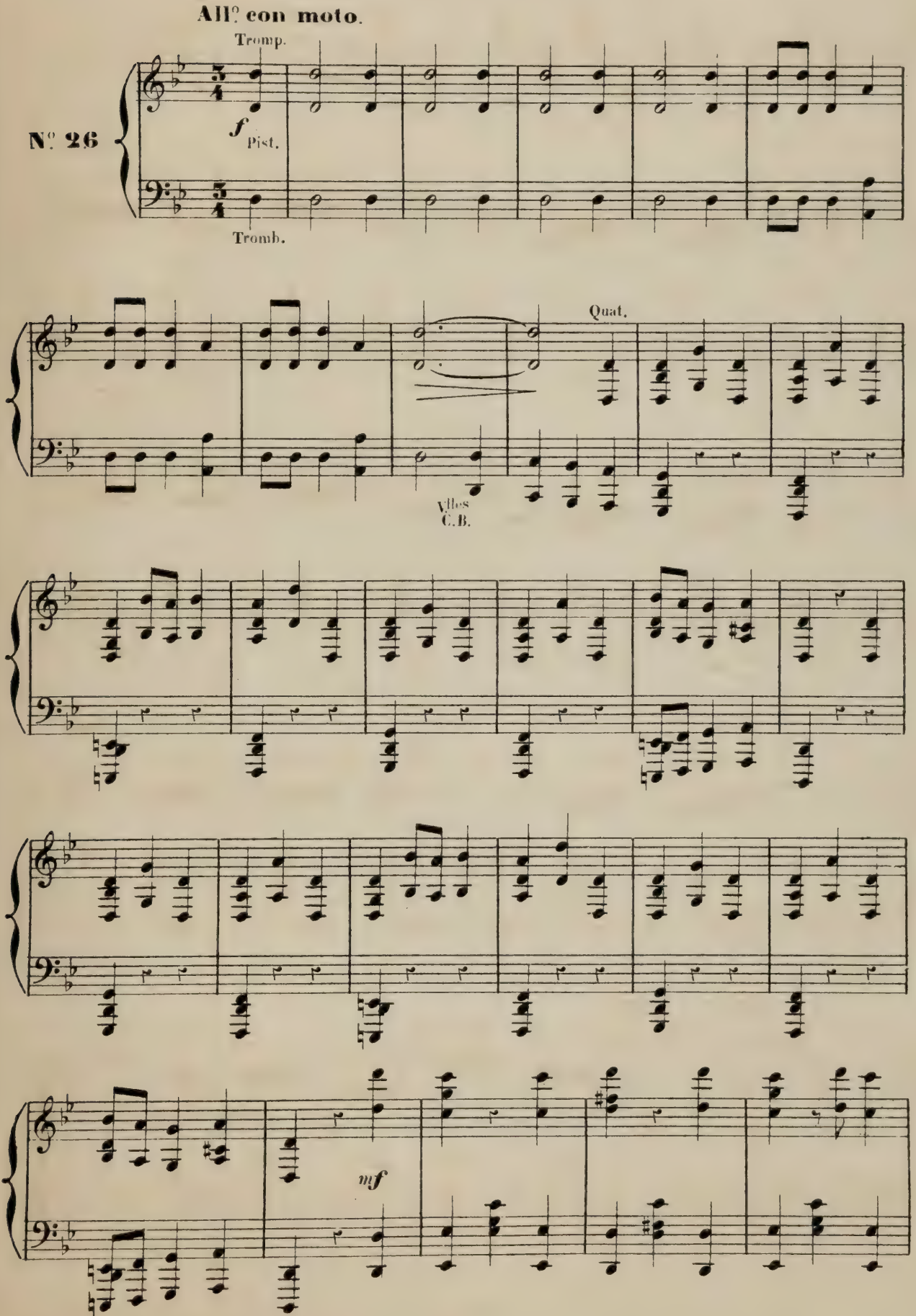
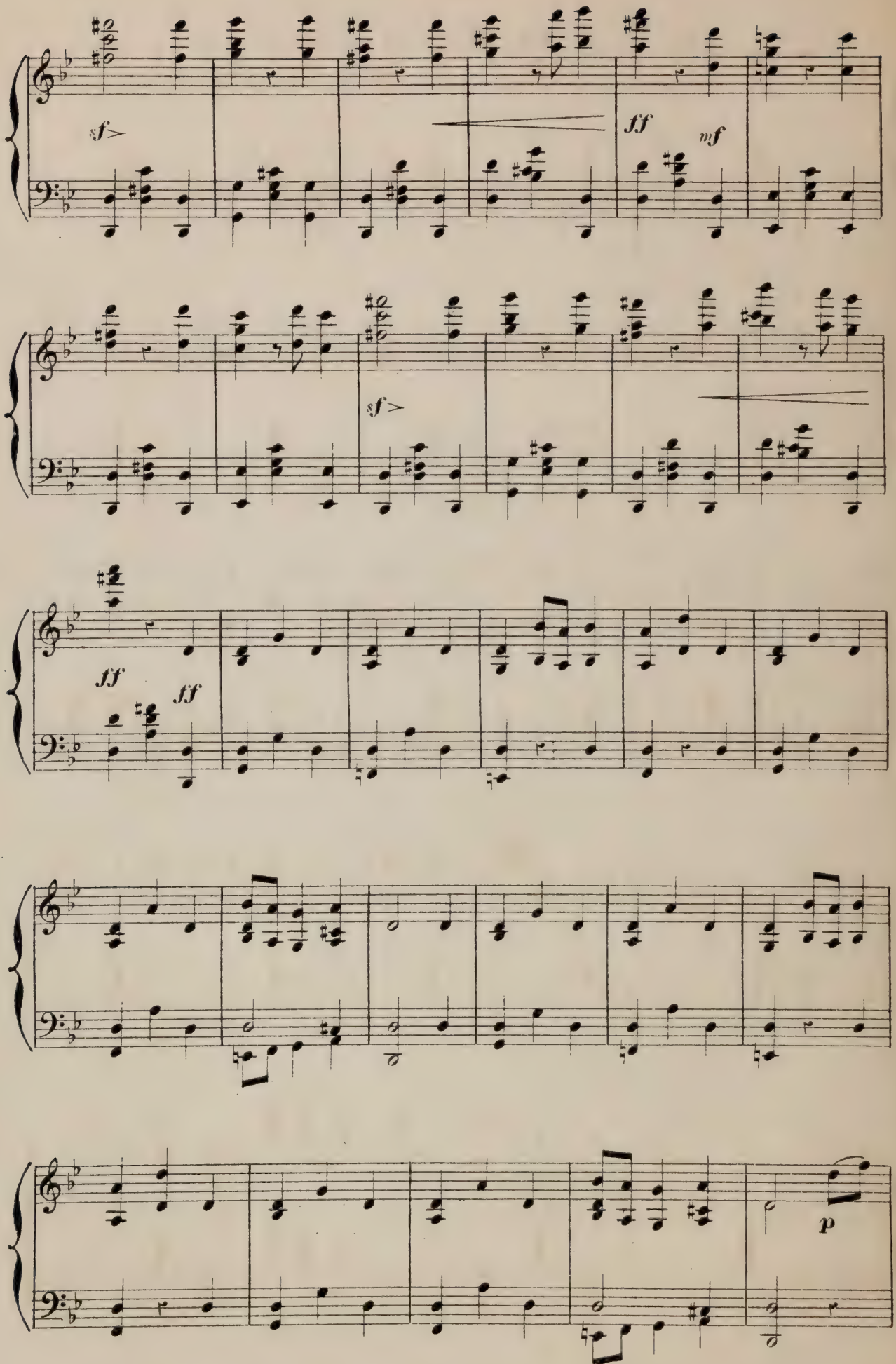
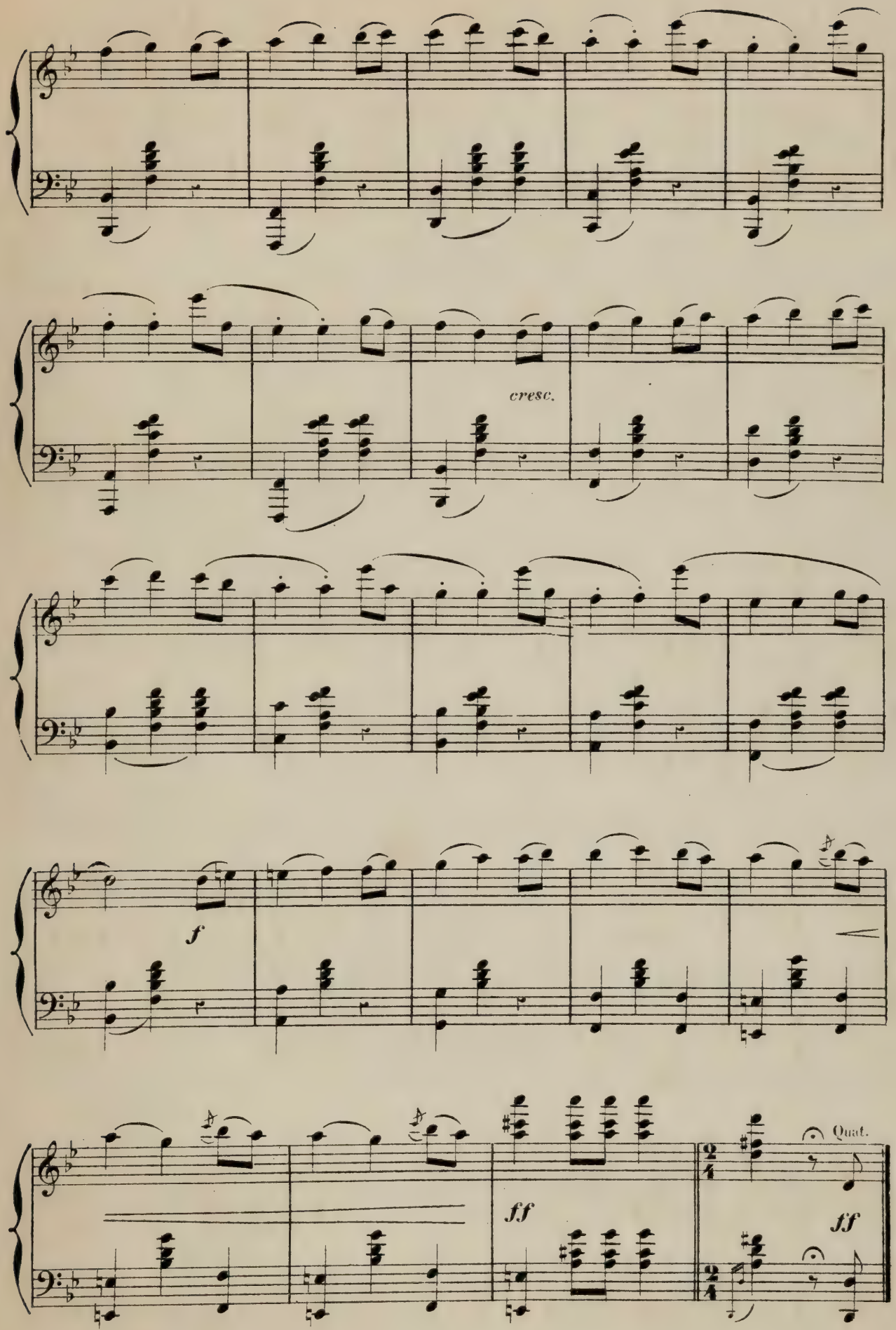
cresc

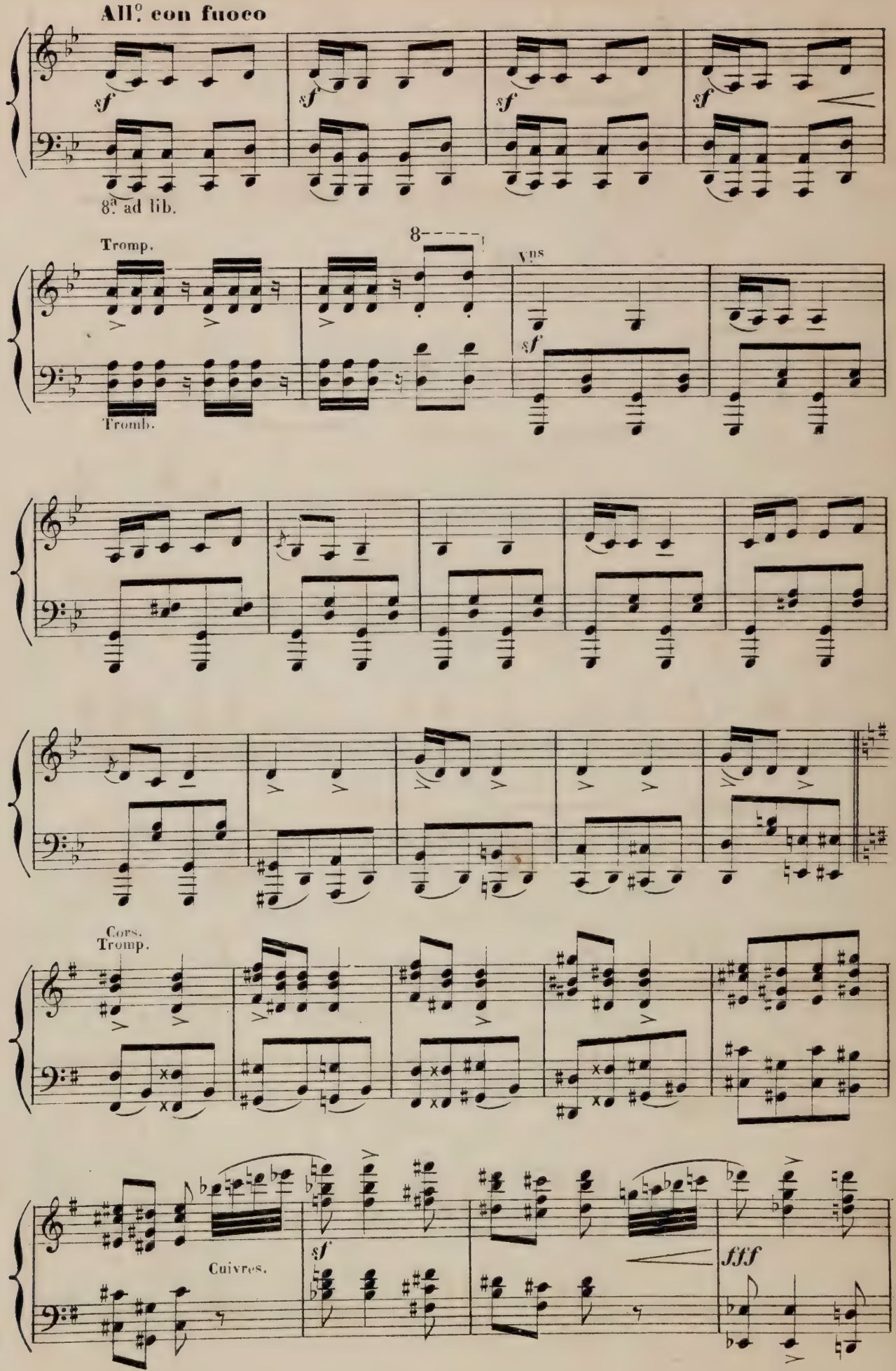
VALSE ET GALOP FANTASTIQUES.

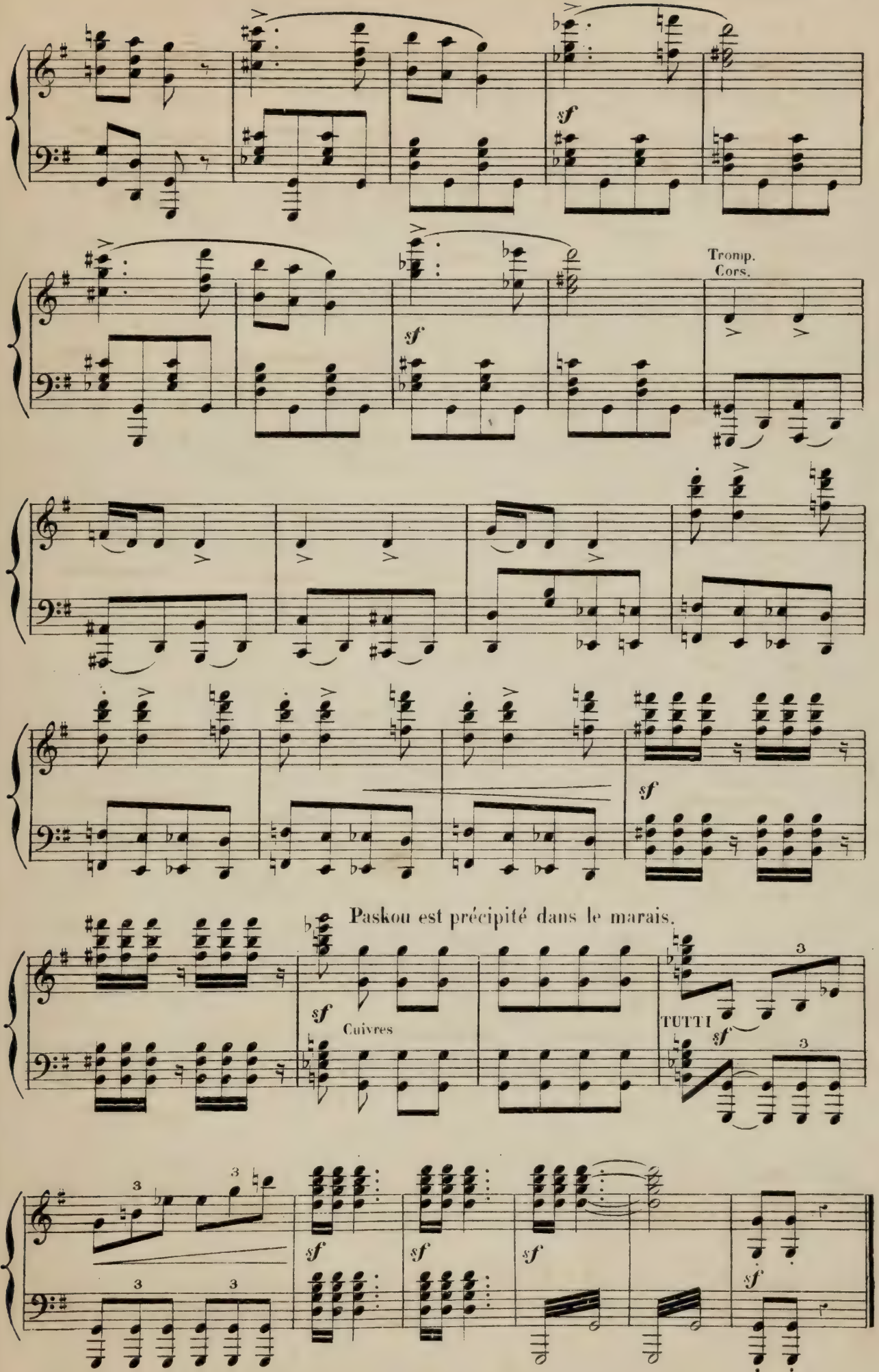
Les nains et les Fées s'emparant de Paskou l'entraînent dans leur toubillon.




sf>
ff
mf
sf>
ff
ff
p

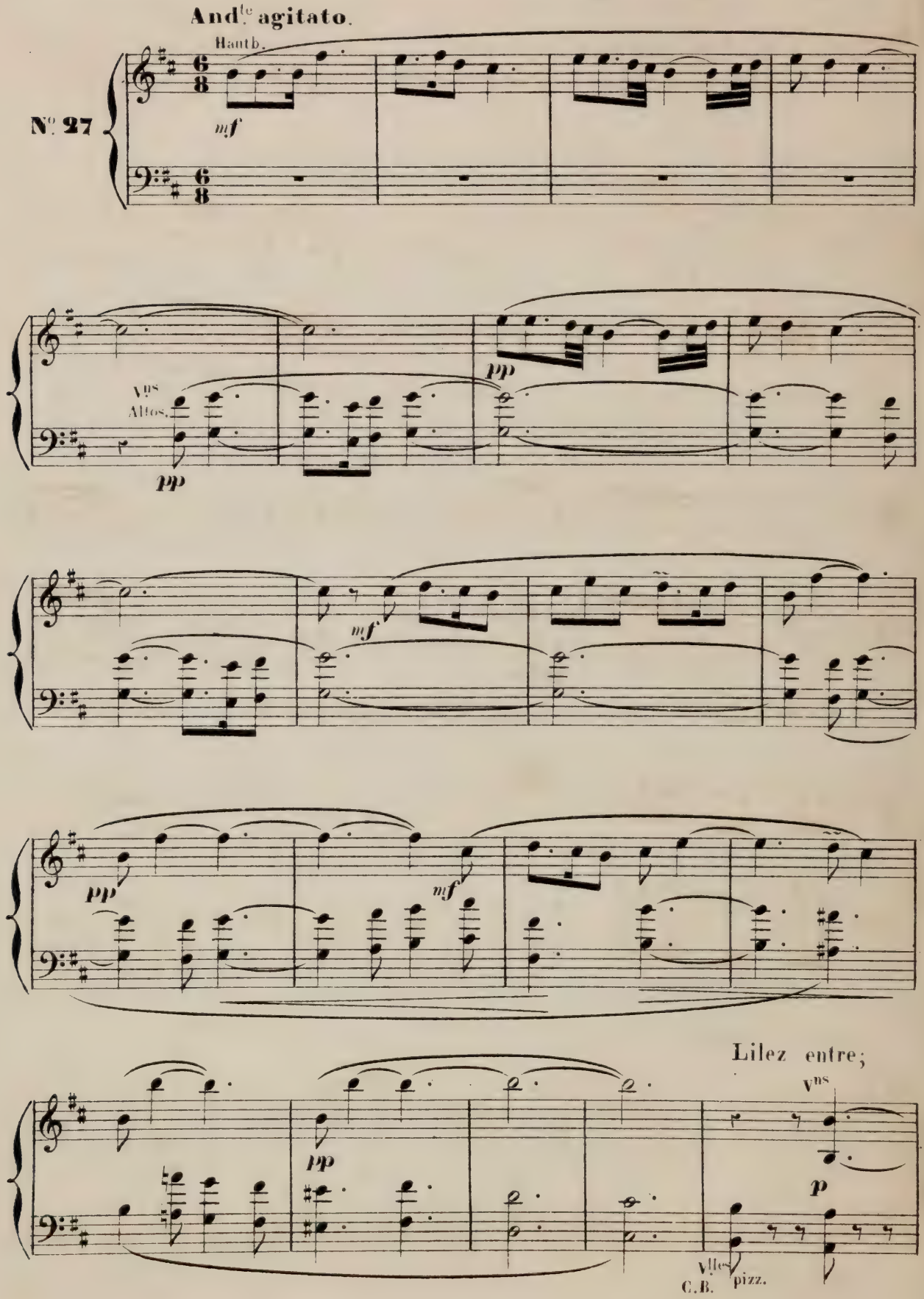

cresc.
f
ff
Quat.
ff


All.o con fuoco
sf
8va ad lib.
Tromp.
Tromb.
8
Vns
Cors.
Tromp.
Cuivres.
fff

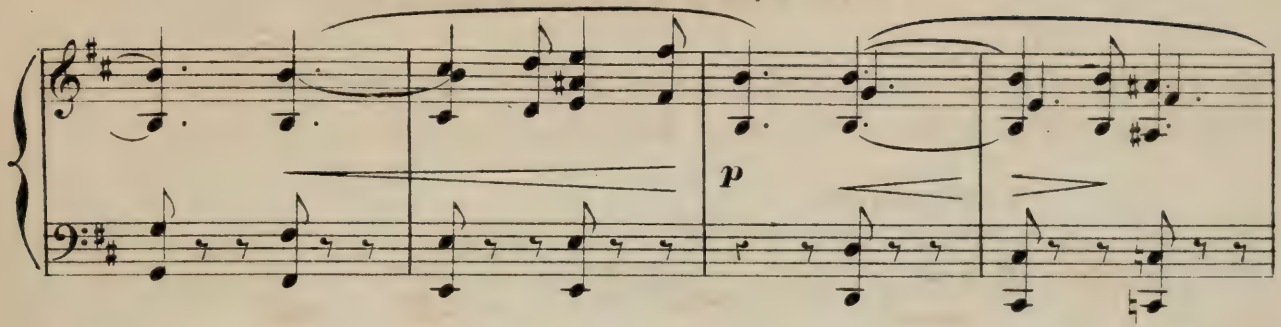

sf
sf
Tromp.
Cors.
sf
Paskou est précipité dans le marais.
sf
Cuivres
TUTTI
sf
3
3
3
3
3
sf
sf
sf
sf

LILEZ CHEZ LES KORRIGANS.

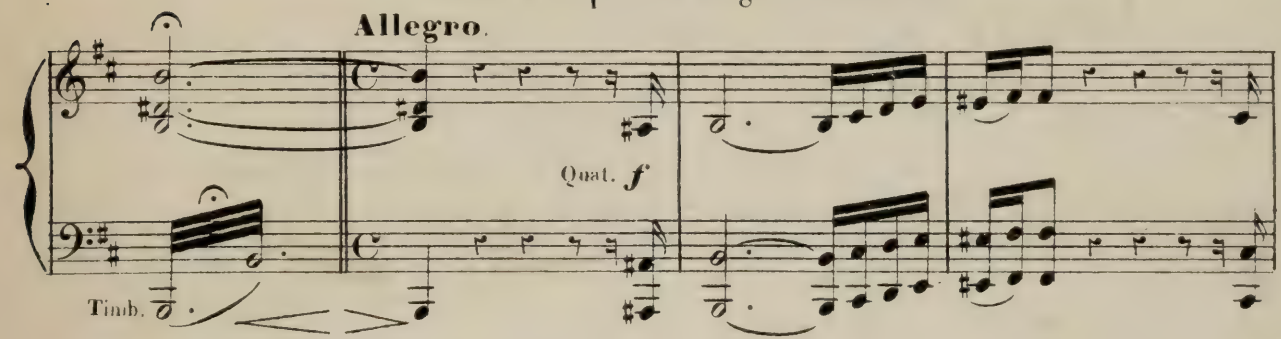
Le biniou de Lilez retentit au loin, répercuté par l'écho; Yvonette manifeste sa joie; son amoureux vient la délivrer; mais la Reine donne un ordre et le théâtre reste vide.

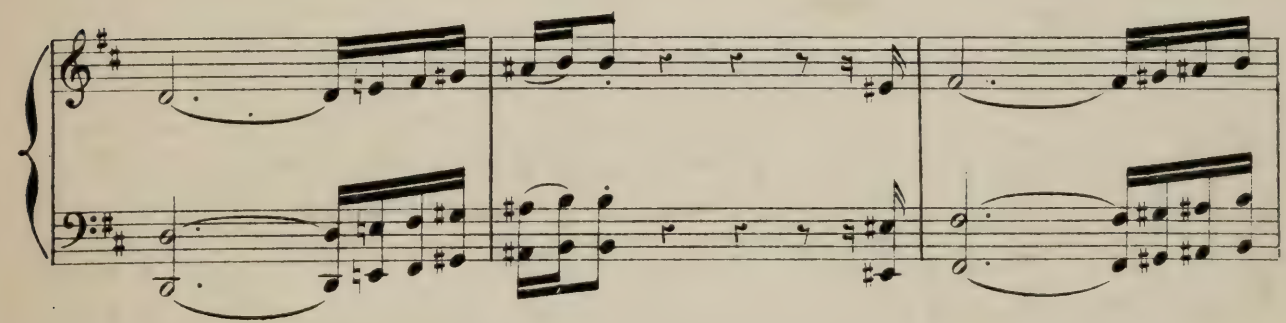


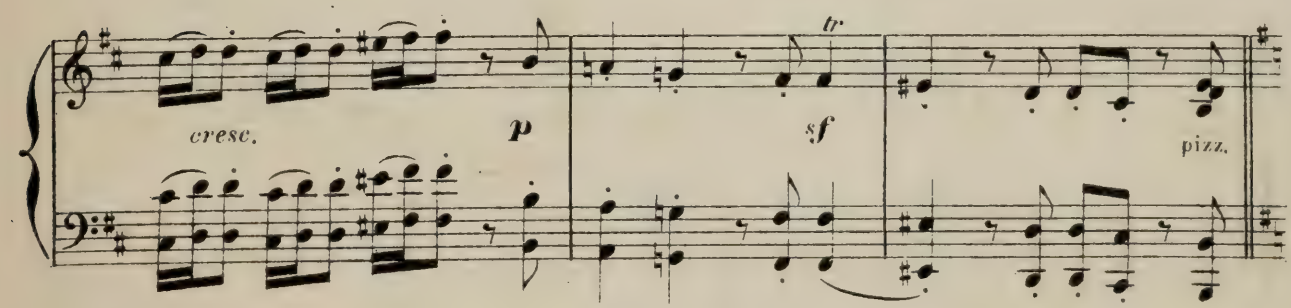
il n'a pu retrouver son amie, il se livre au désespoir



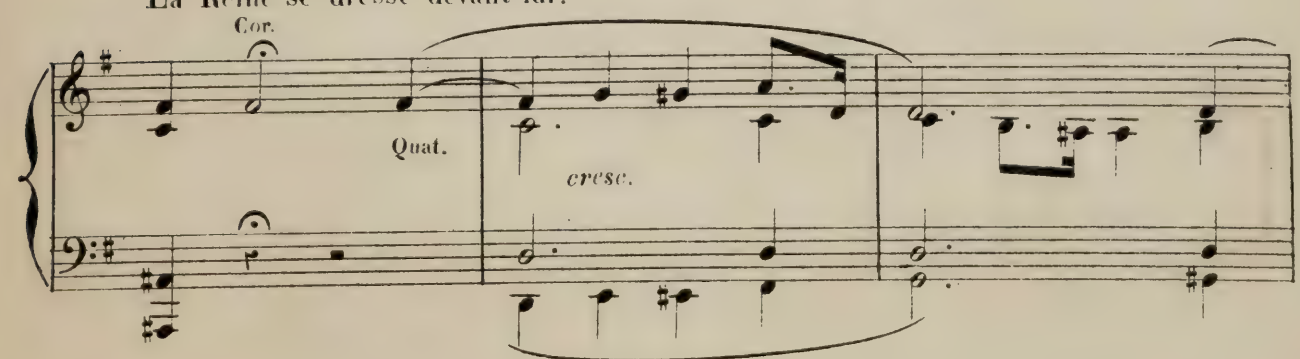
Tout à coup les Korriganes l'entourent



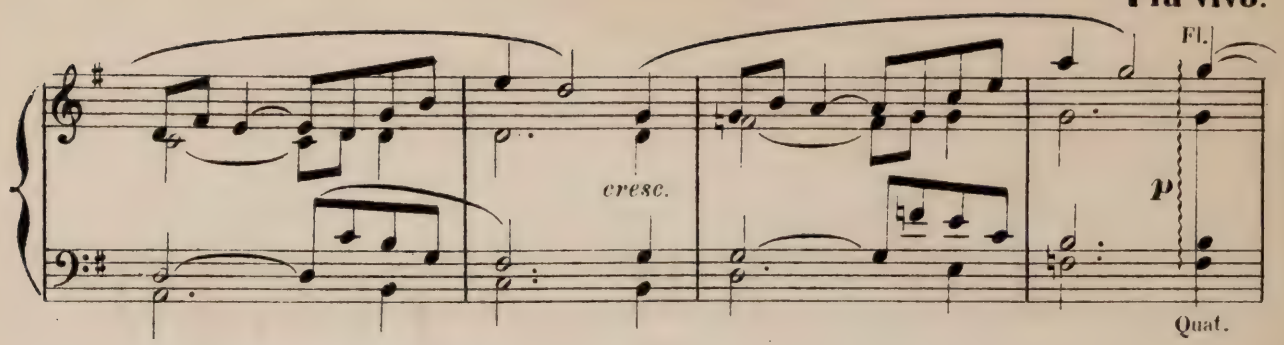




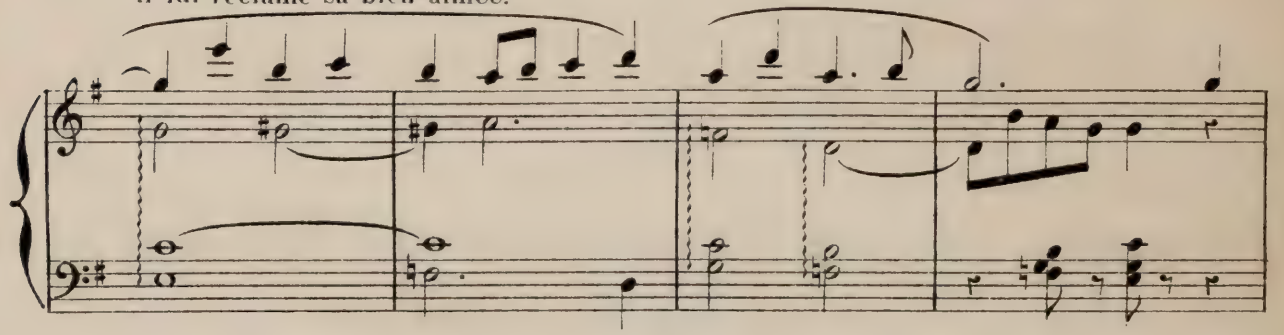
La Reine se dresse devant lui.

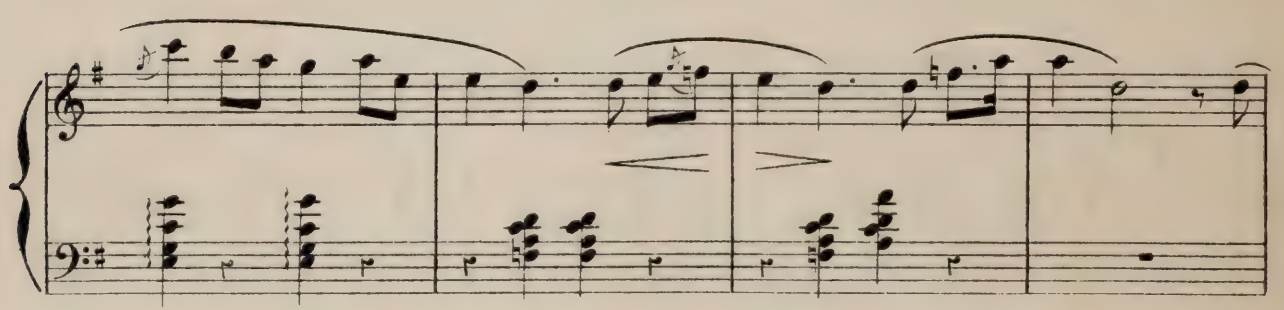


Più vivo.



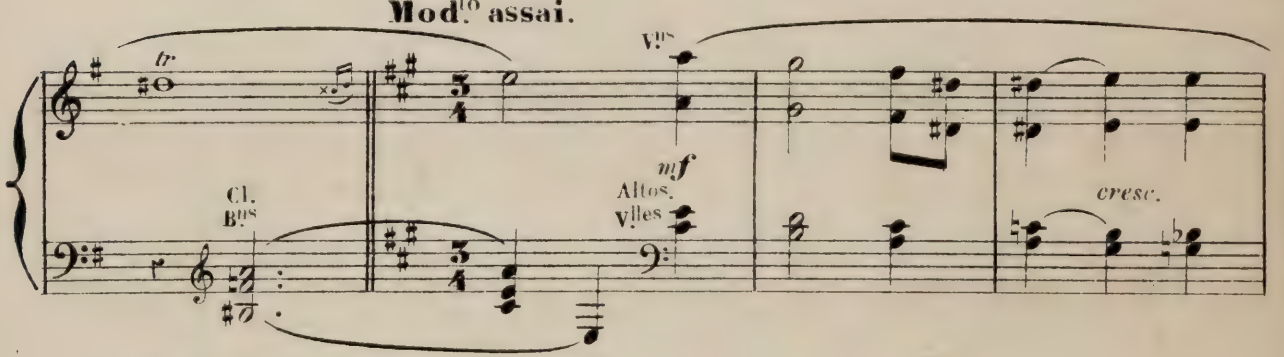
il lui réclame sa bien-aimée.



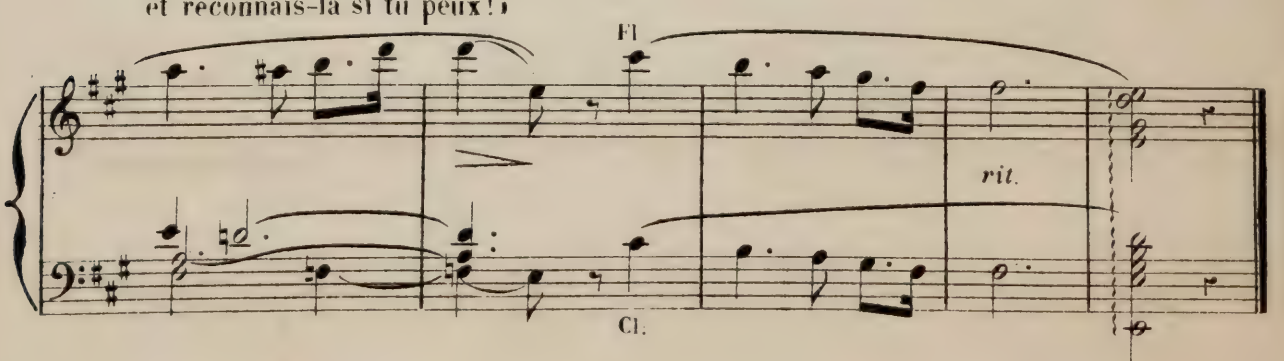


« Voici mes sujettes, » lui répond-elle, « cherche-la parmi elles,

Mod.to assai.



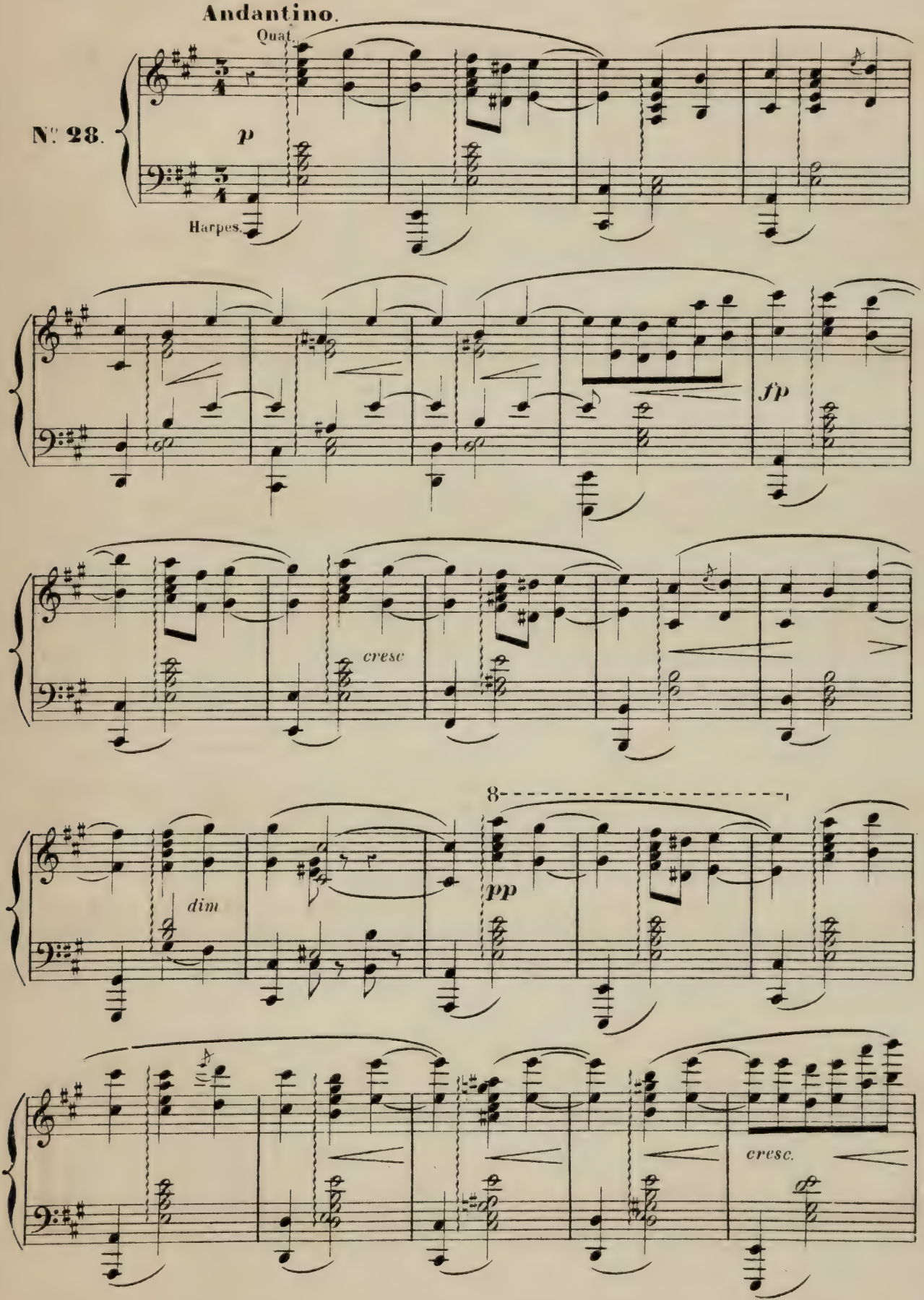
et reconnais-la si tu peux! »

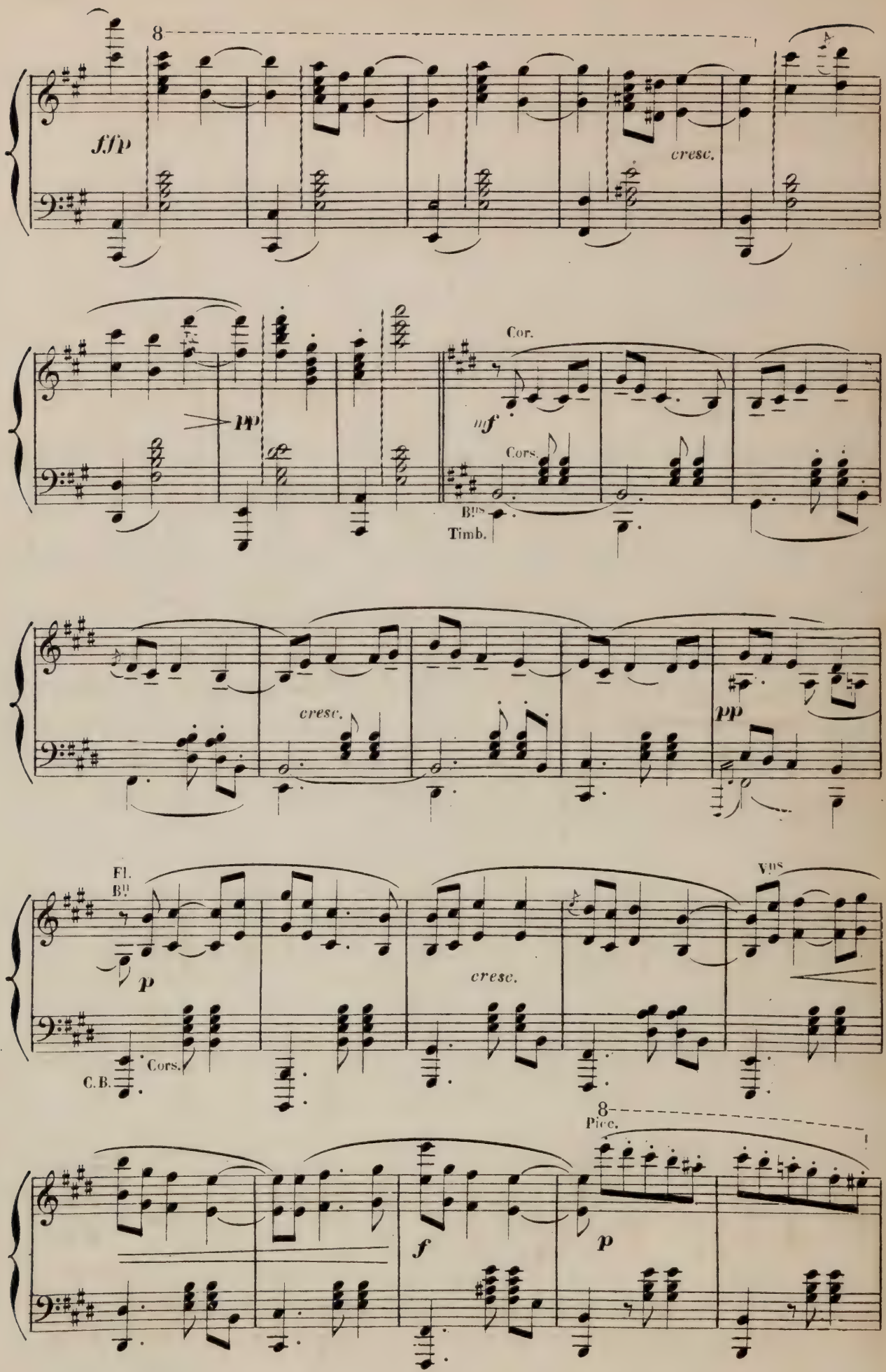


L'ÉPREUVE.

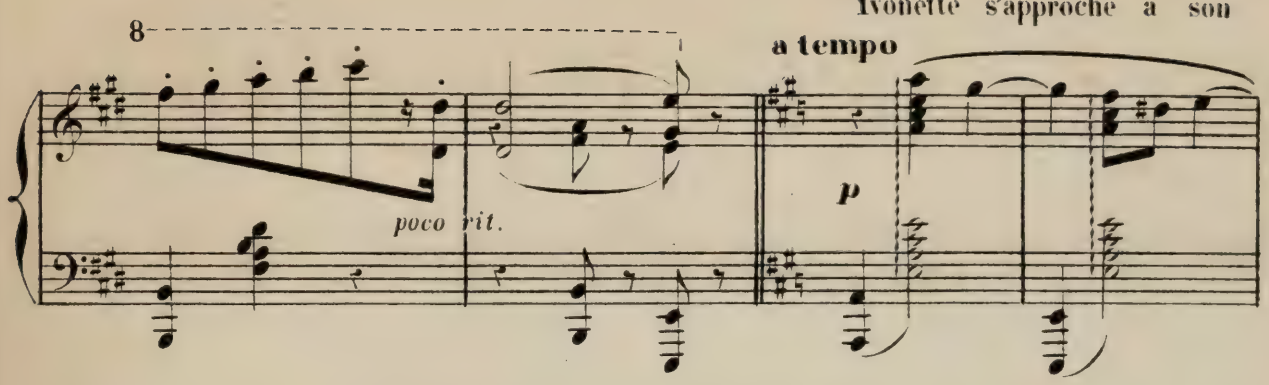
VALSE-LENTE.

L'une après l'autre, les Fées s'approchent de Lilez et l'accablent de leurs séductions; il les repousse avec dédain

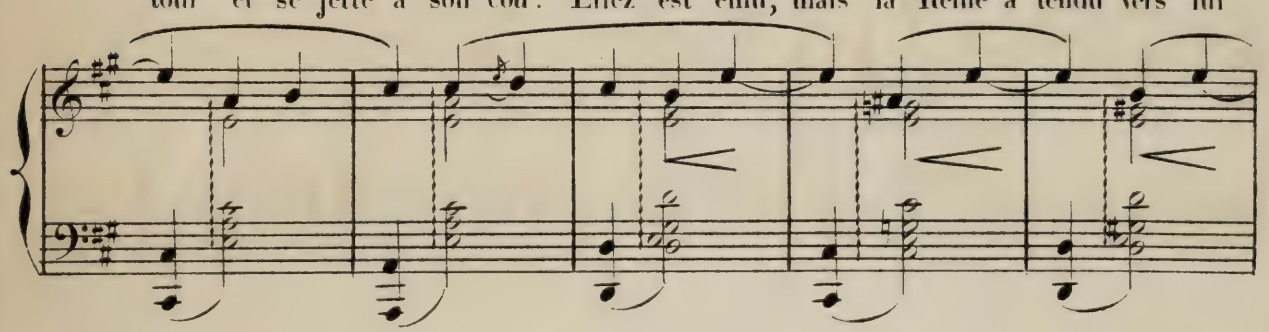



8
fffp
cresc.
pp
Cor.
mf
Cors.
Bns
Timb.
cresc.
pp
Fl.
Bn
p
Vns
cresc.
Cors.
C.B.
8
Picc.
f
p

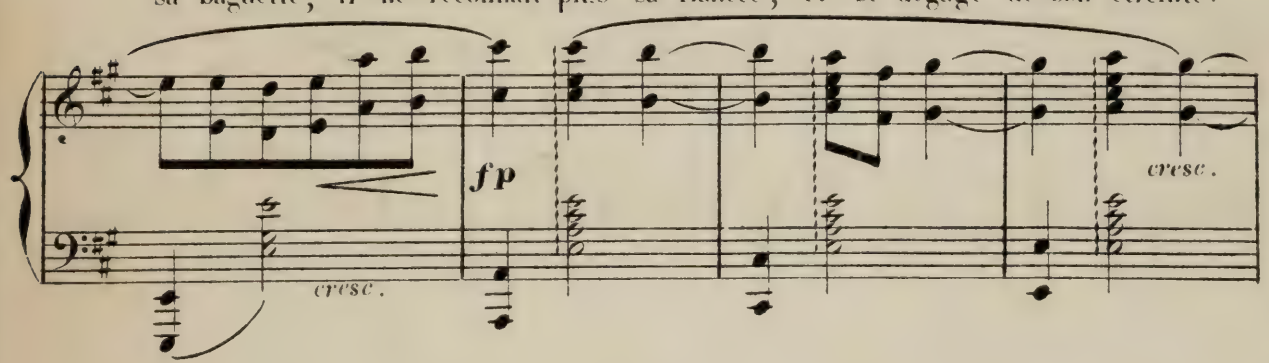
Yvonette s'approche à son

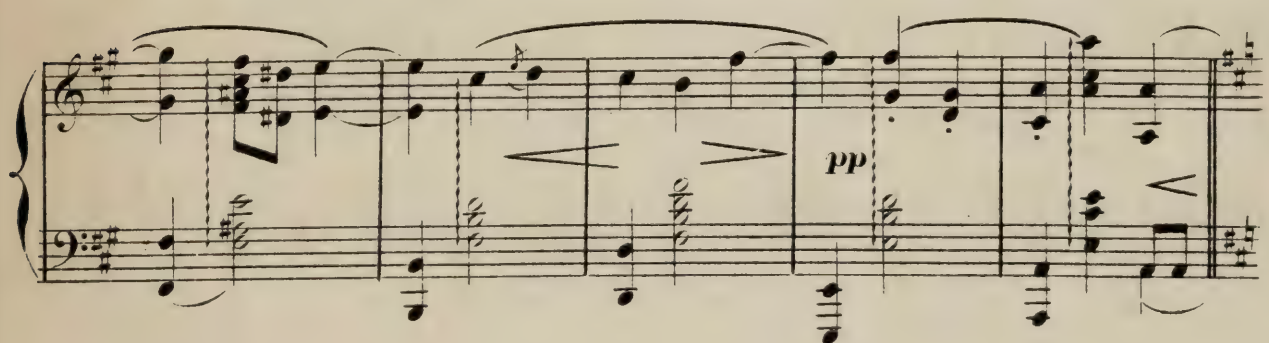


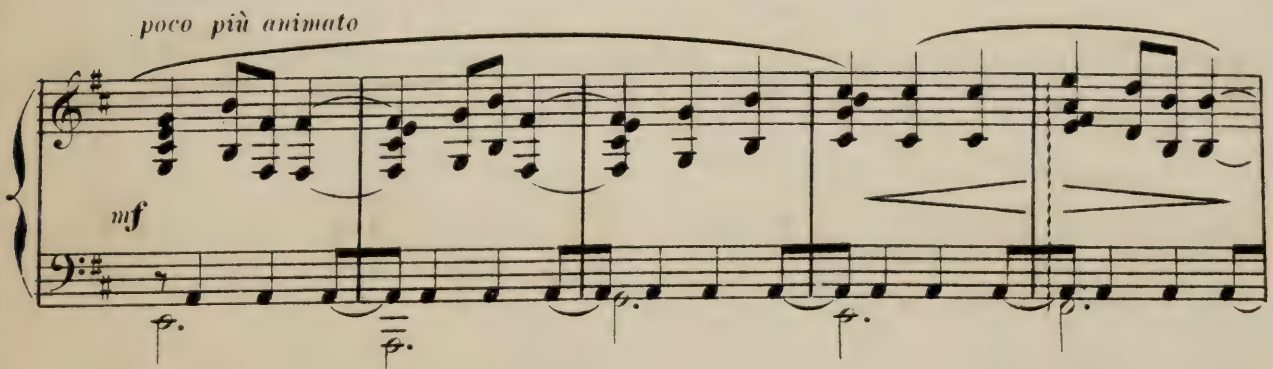
tour et se jette à son cou : Lilez est ému, mais la Reine a tendu vers lui

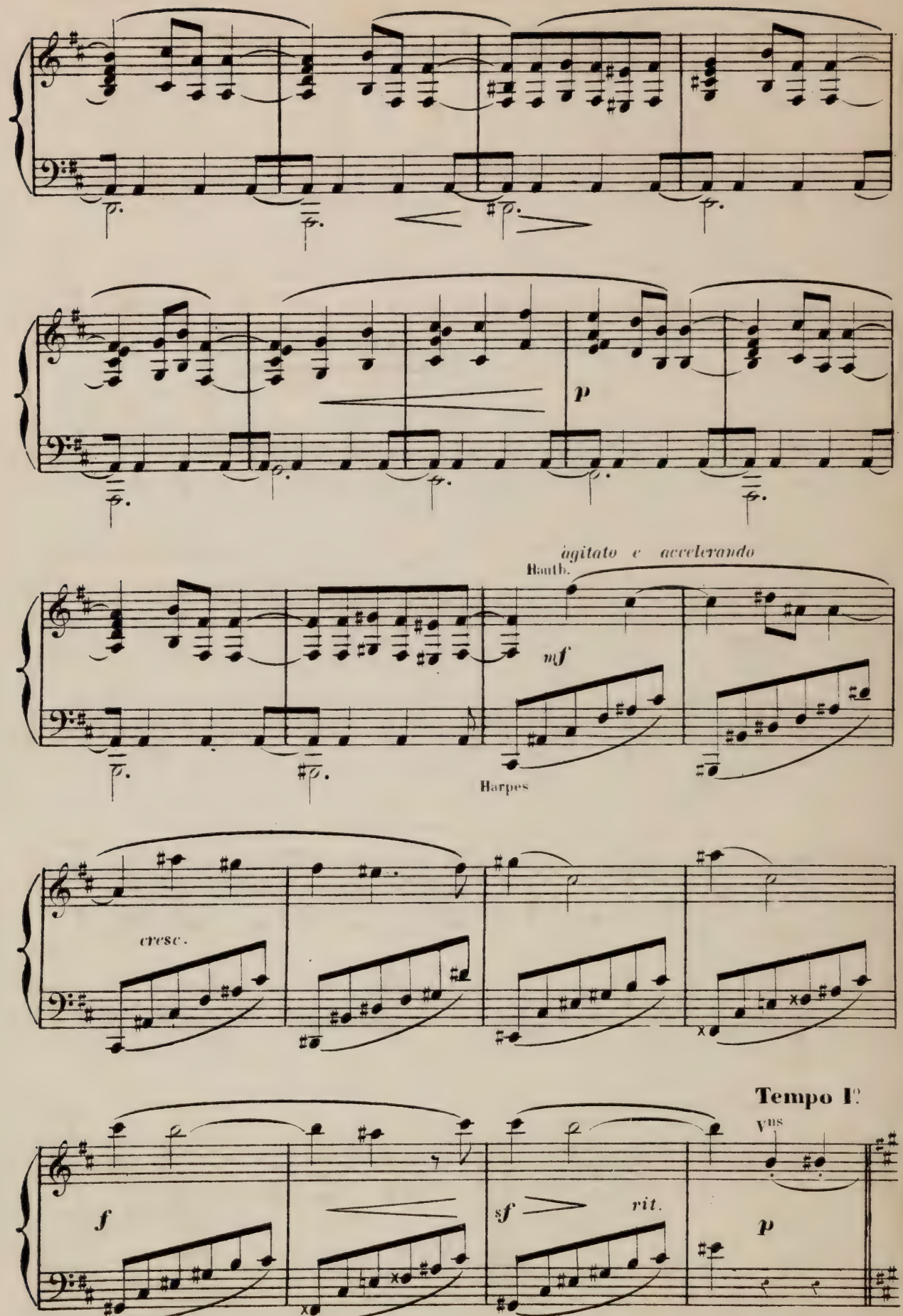


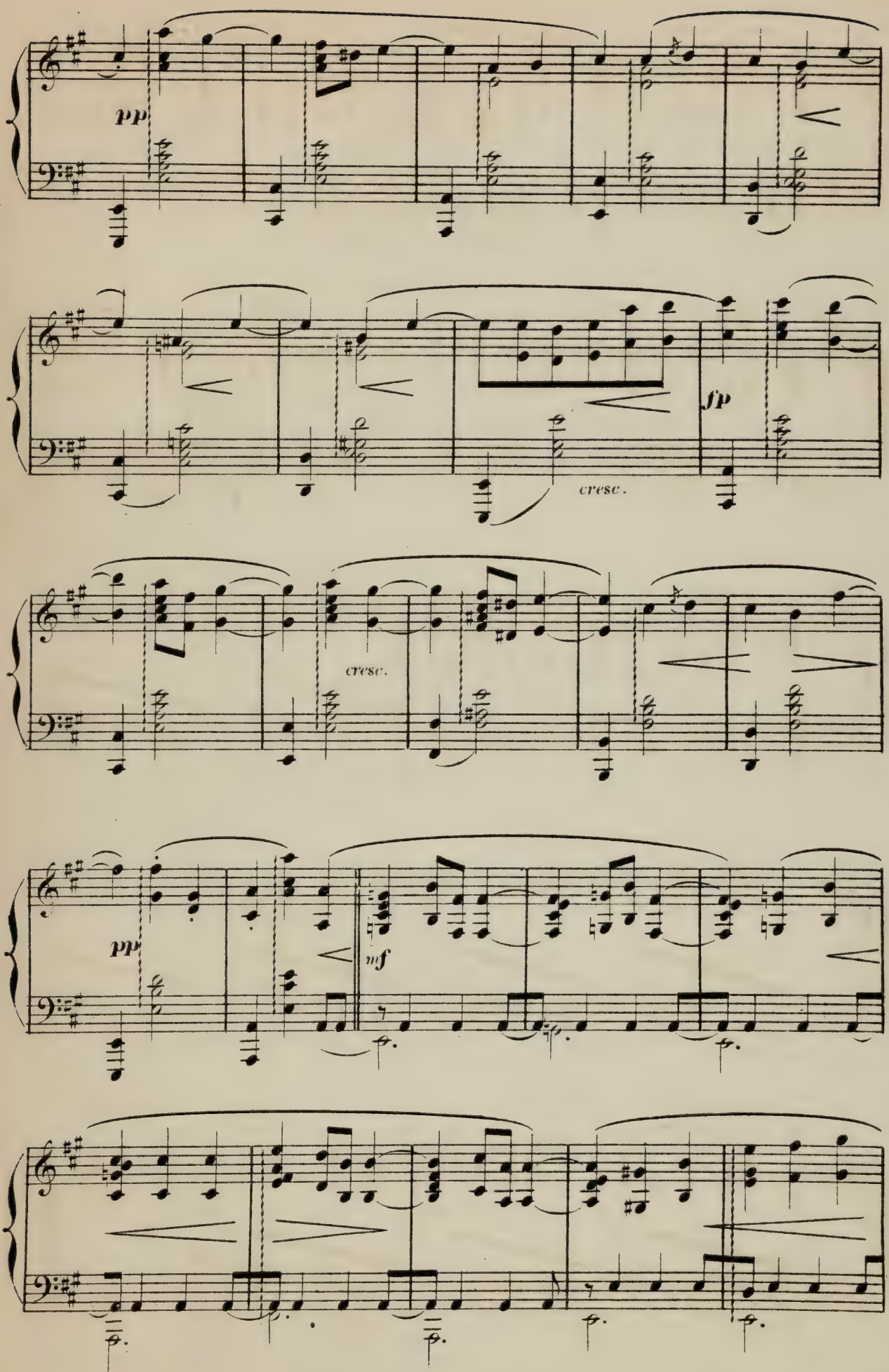
sa baguette ; il ne reconnaît plus sa fiancée, et se dégage de son étreinte.

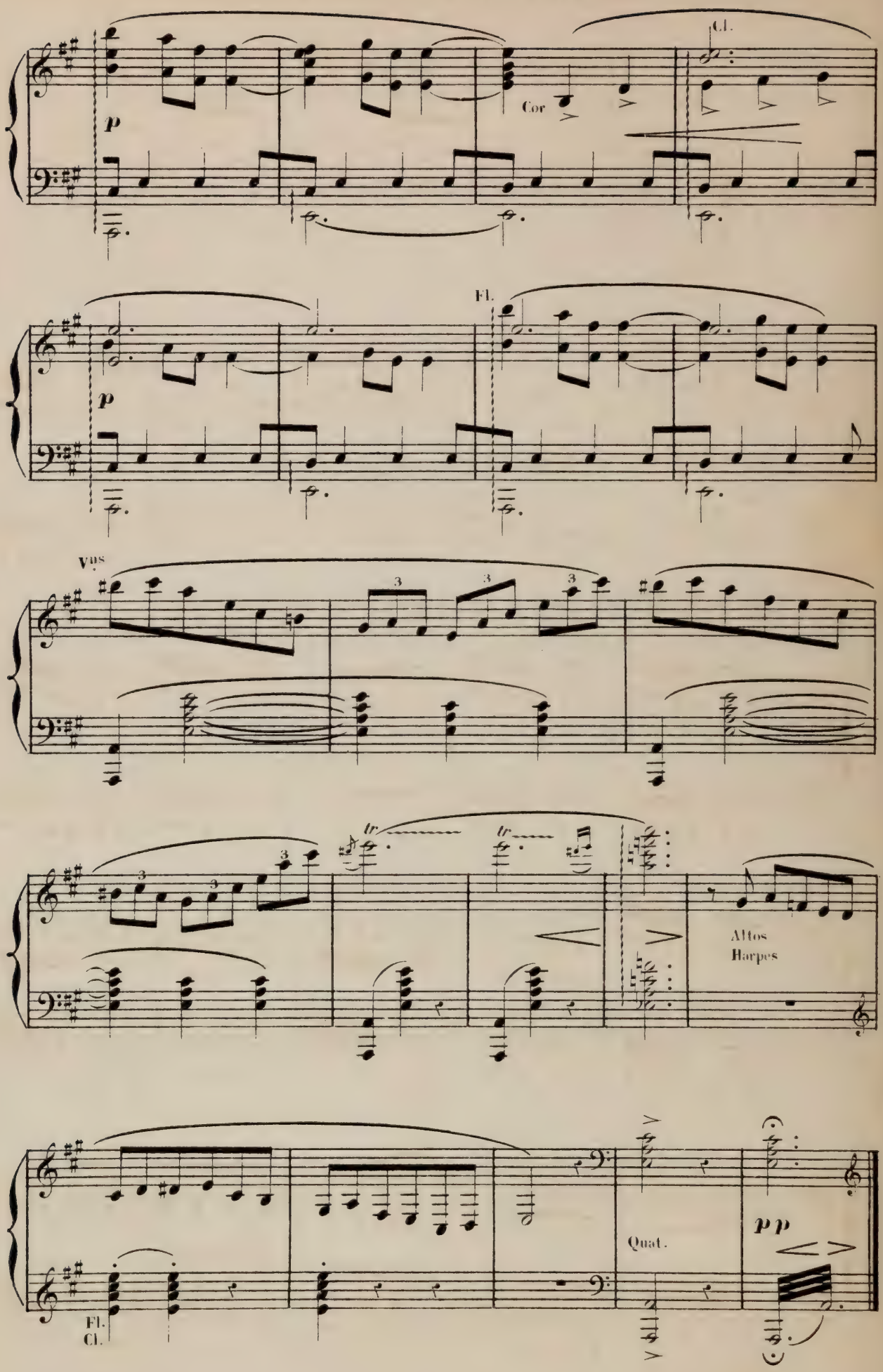






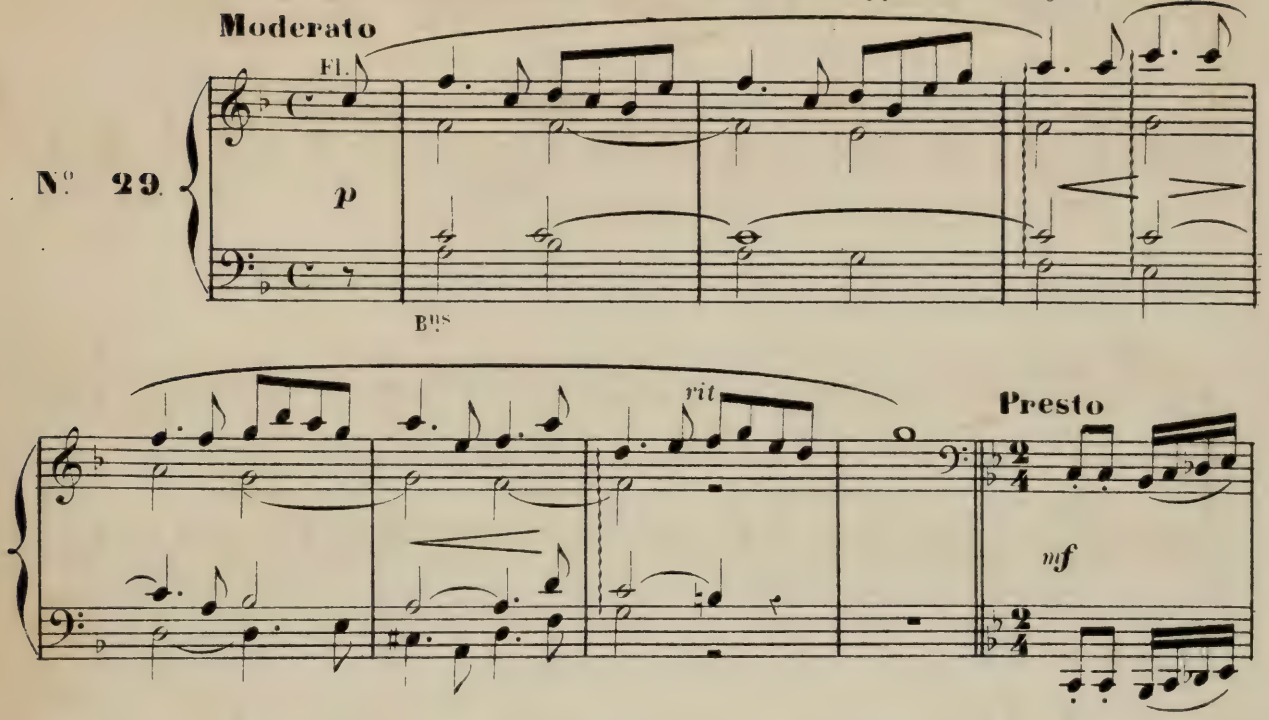

p
agitato e accelerando
Hauth.
mf
Harpes
cresc.
Tempo I°
Vns
f
sf
rit.
p


pp
fp
cresc.
cresc.
pp
mf

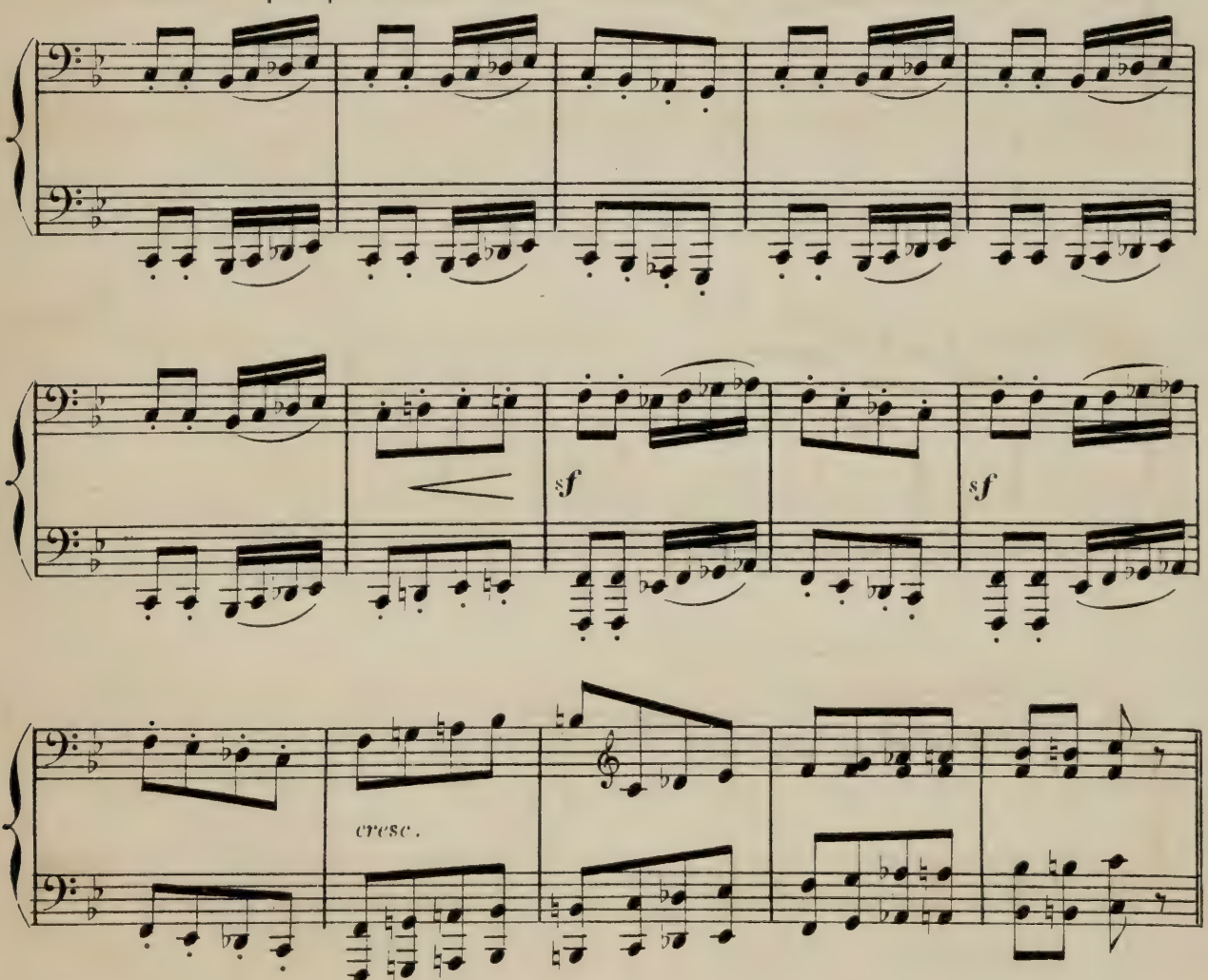

Cl.
Cor
p
Fl.
p
Vns
3
3
3
tr
tr
3
3
Altos
Harpes
Quat.
pp
Fl.
Cl.

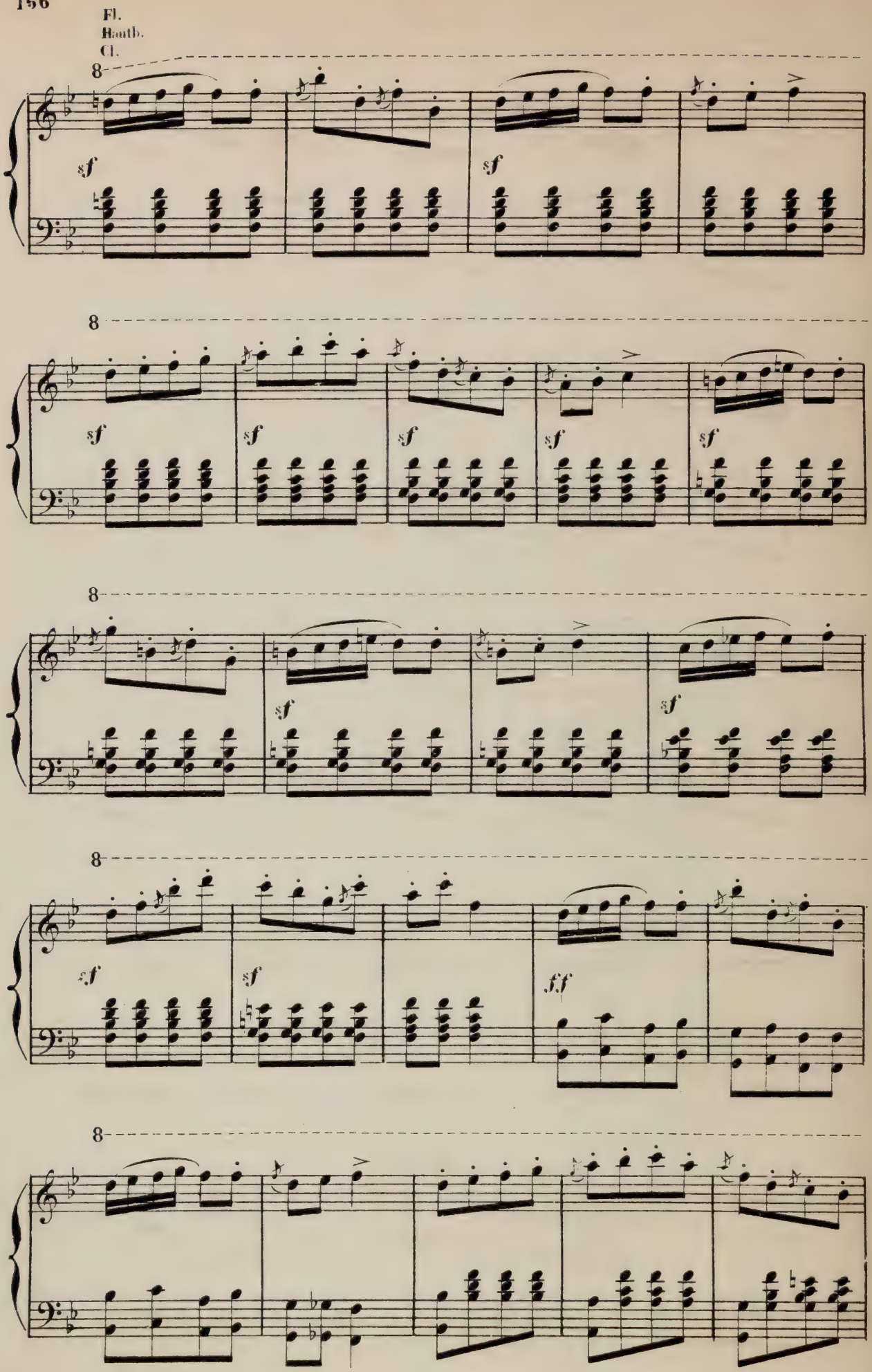
REPRISE DE LA GIGUE BRETONNE.

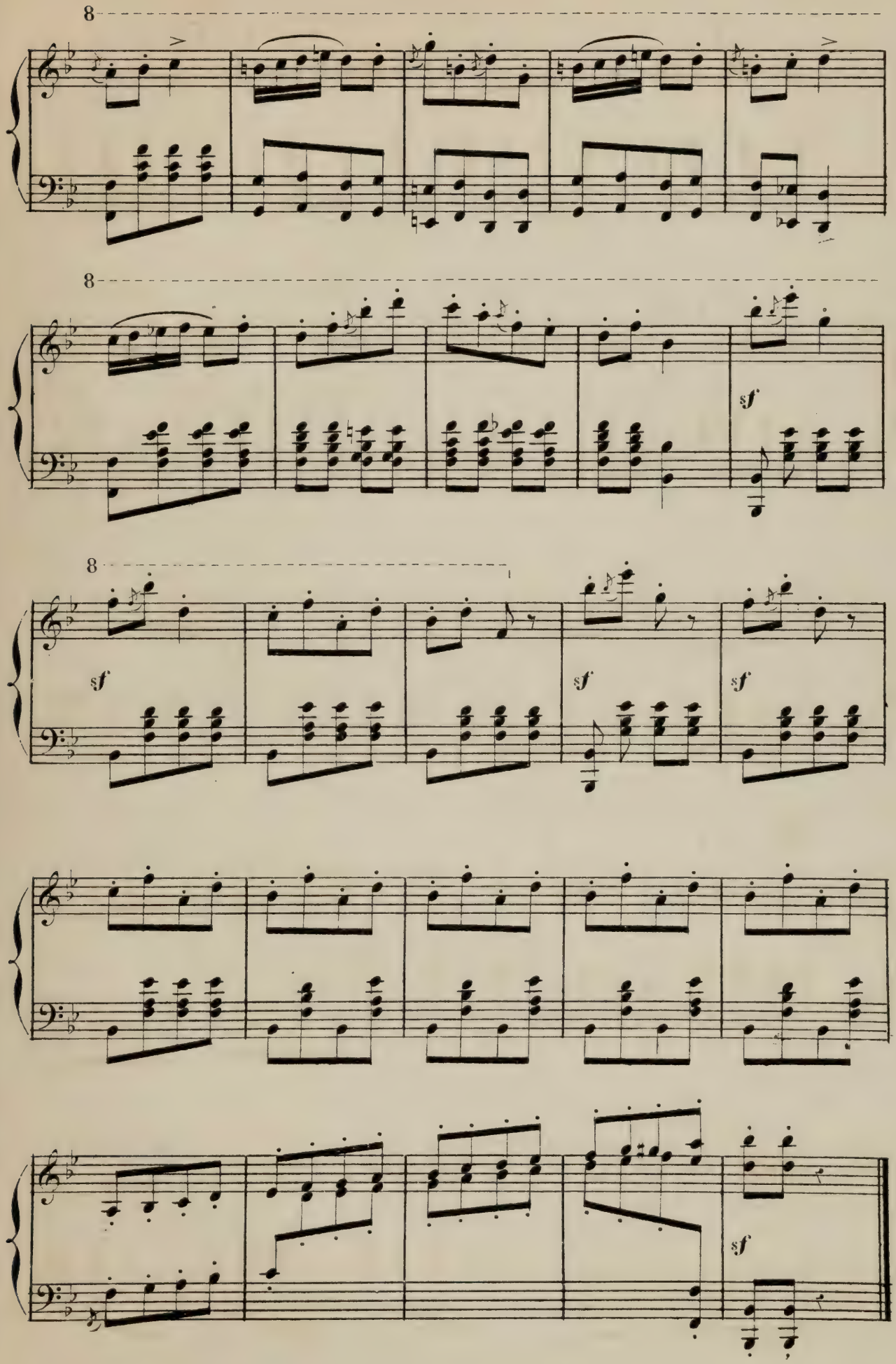
La Reine triomphe ; Yvonette va lui appartenir à jamais !



En ce moment la jeune fille, frappée d'une inspiration subite, se met à danser le pas qui a séduit le beau cornemuseux aux fêtes du Pardon.




Fl.
Hautb.
Cl.
8
sf
sf
8
sf
sf
sf
sf
sf
8
sf
sf
8
sf
sf
ff
8

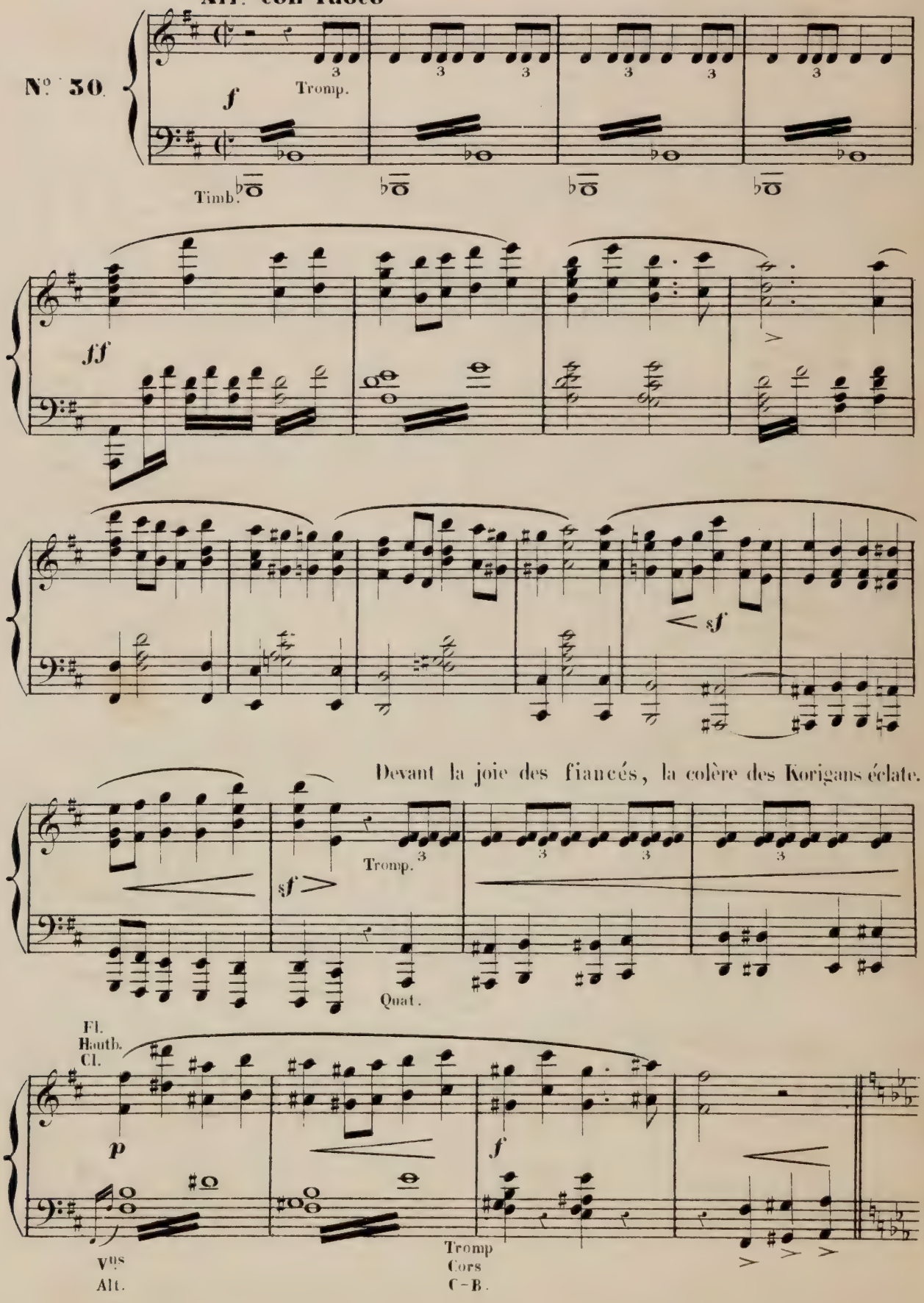

8
8
sf
8
sf
sf
sf
sf

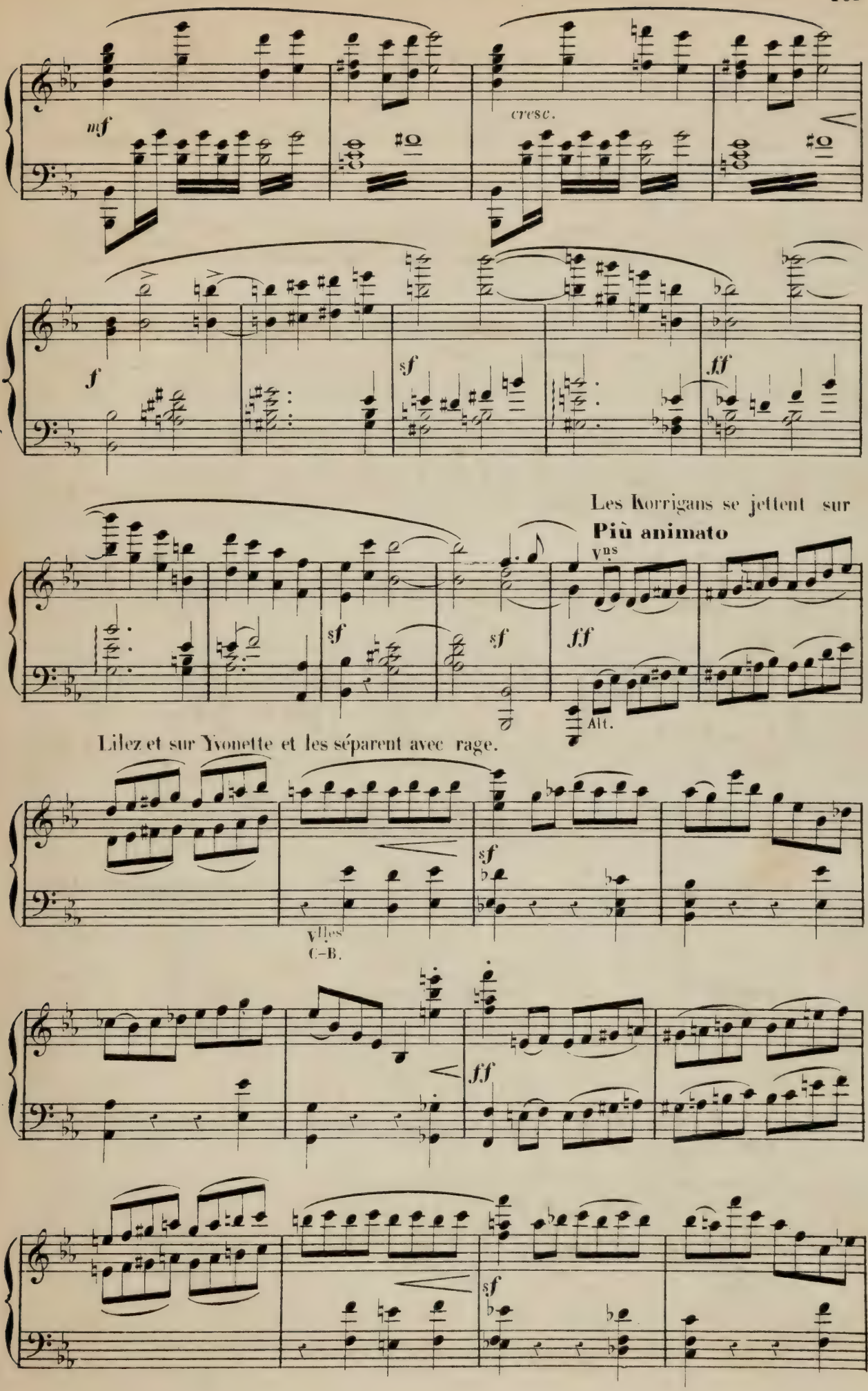
LE CHAPELET.

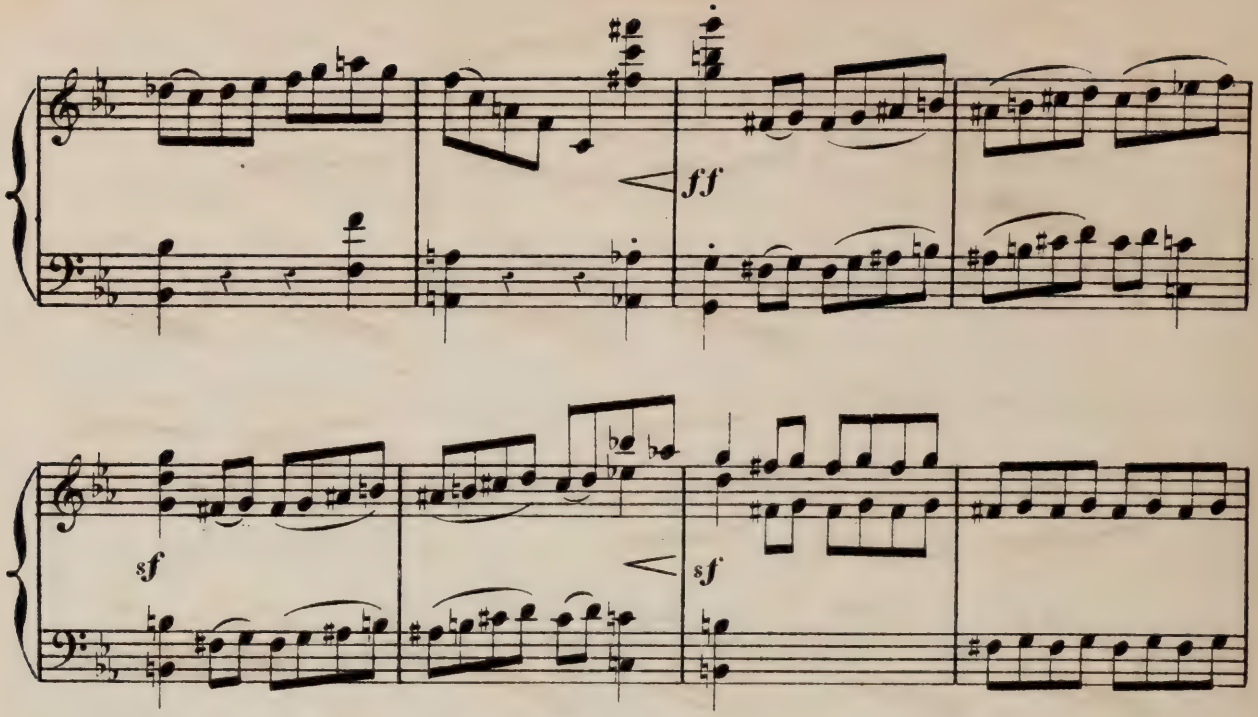
Aucune des fées n'est capable d'imiter cette danse; Lilez, convaincu d'avoir retrouvé sa bien-aimée, lui ouvre les bras avec bonheur.

All.° con fuoco

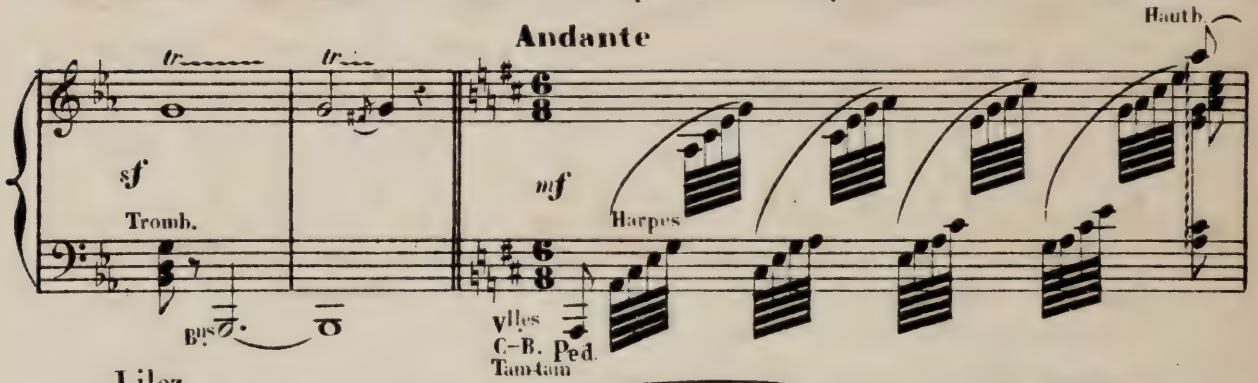
N.° 30.



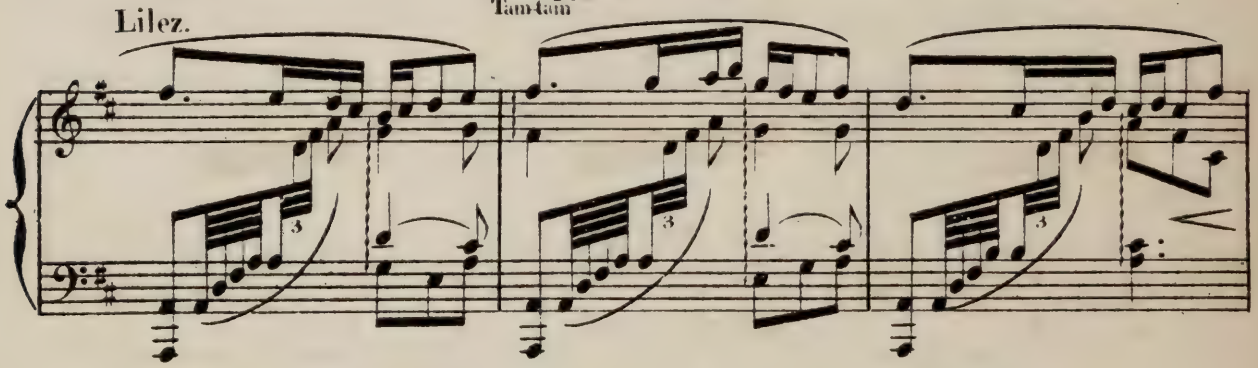

mf
cresc.
f
sf
sf
ff
Les Korrigans se jettent sur
Più animato
Vns
sf
sf
ff
Alt.
Lilez et sur Yvonette et les séparent avec rage.
sf
Vlles
C–B.
ff
sf



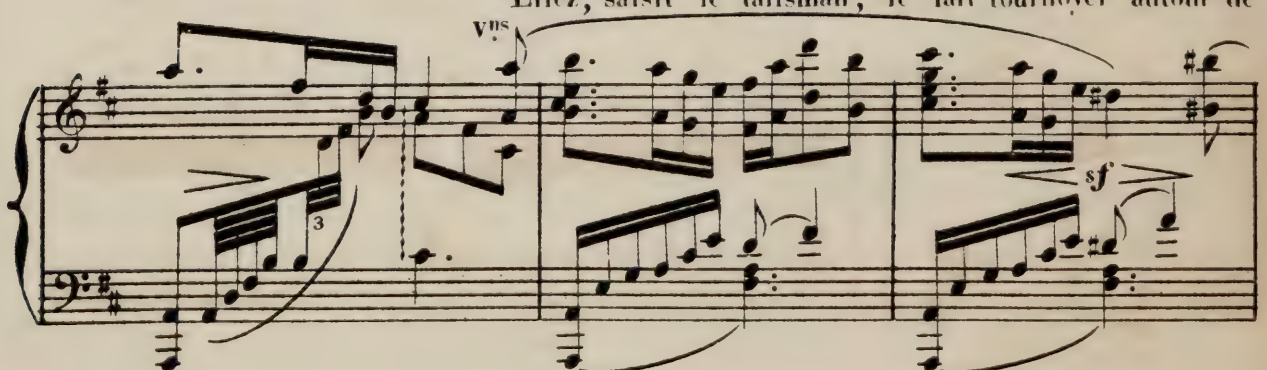
Mais Janik, portant le chapelet bénit, arrive au secours de



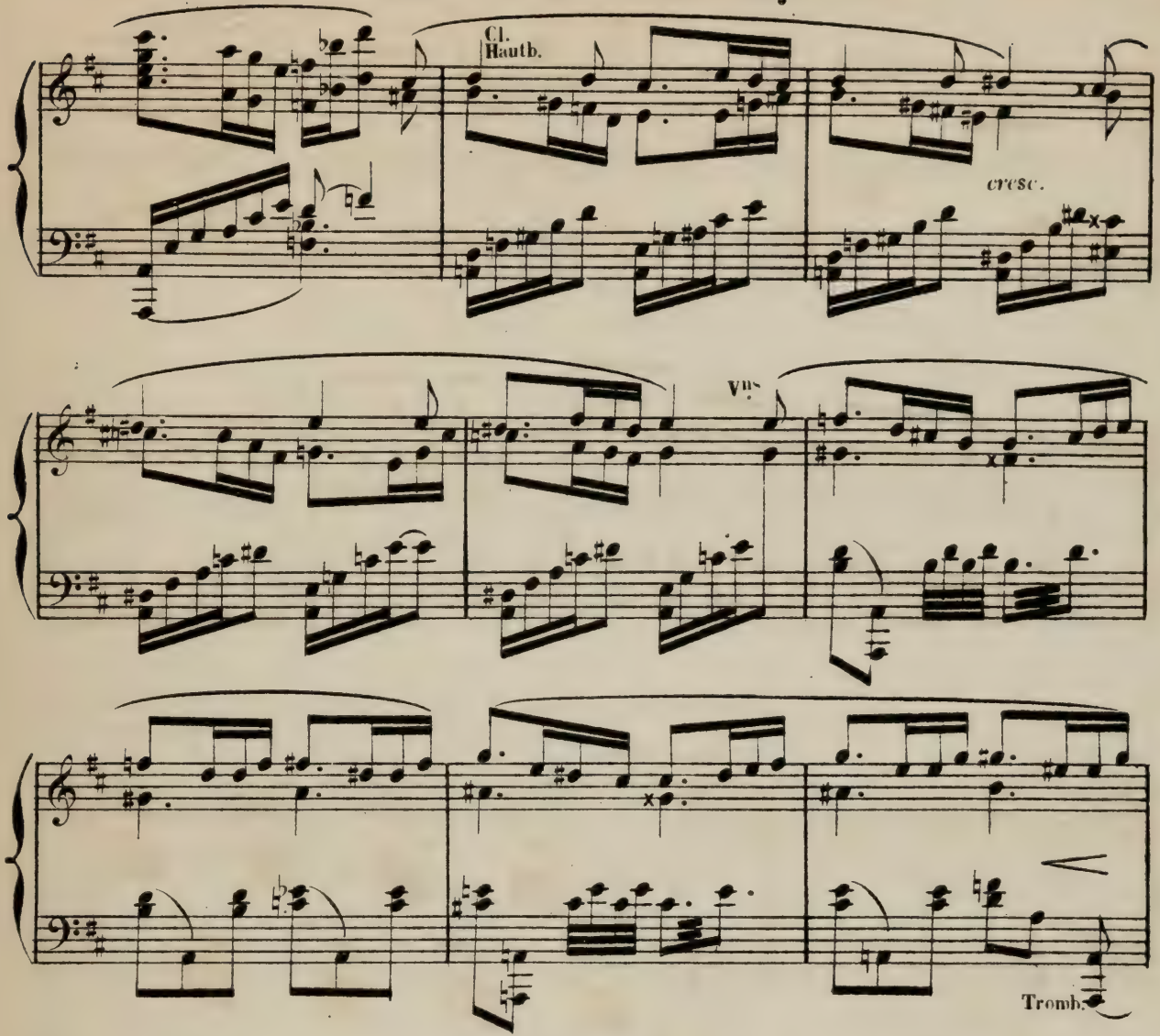
Lilez.



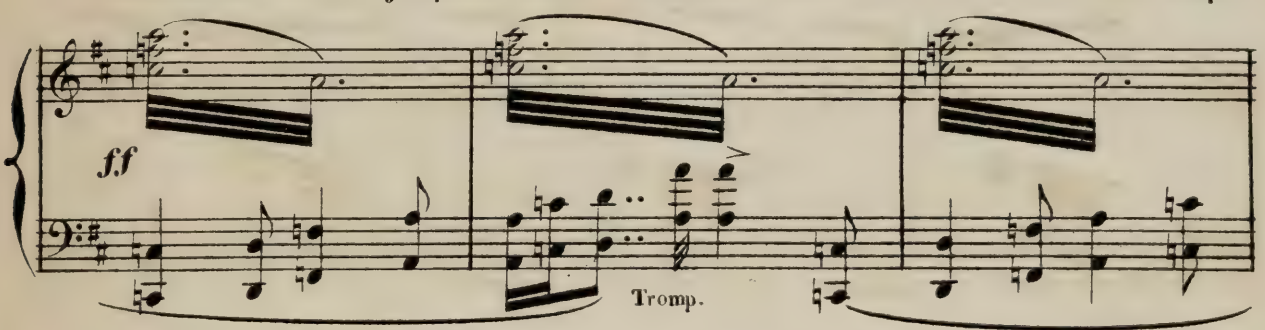
Lilez, saisit le talisman, le fait tournoyer autour de



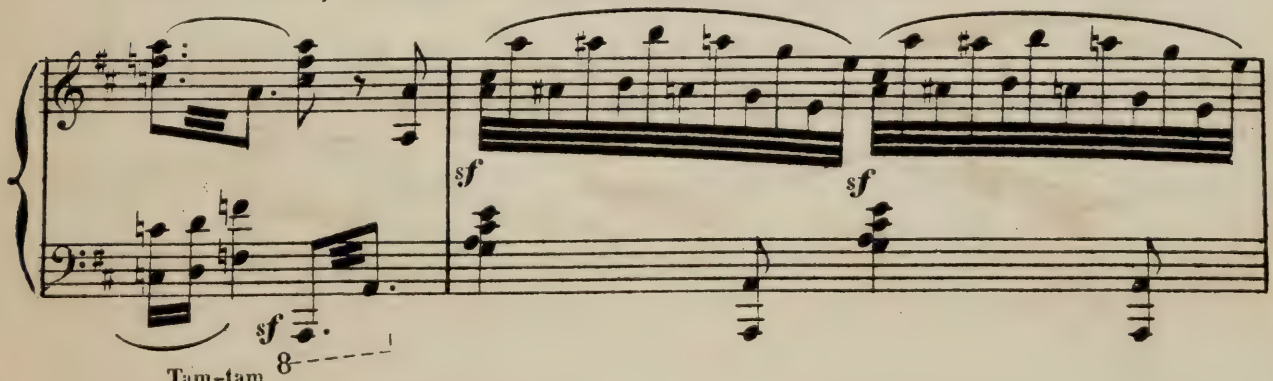
sa tête, et les Korrigans s'enfuient devant l'objet sacré.



La Reine résiste jusqu'au dernier moment, mais elle est vaincue et dispa-

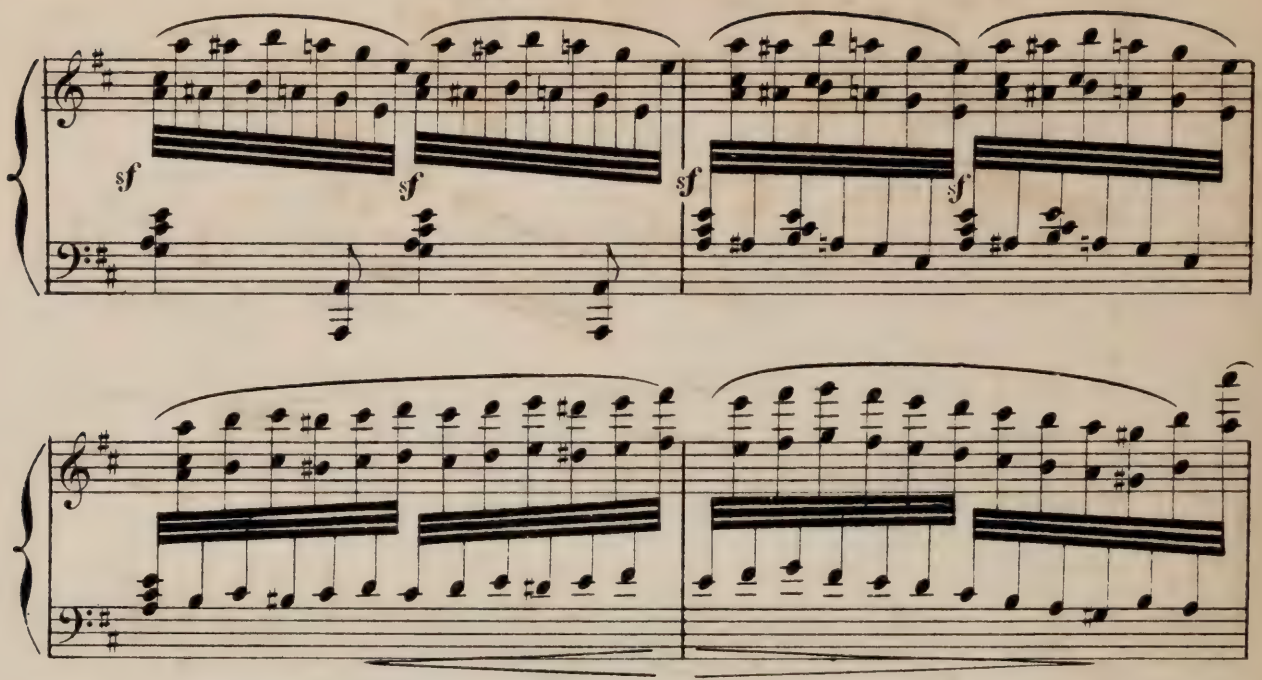


-raît. Lilez, Yvonette et Janik restent seuls au milieu de la scène.

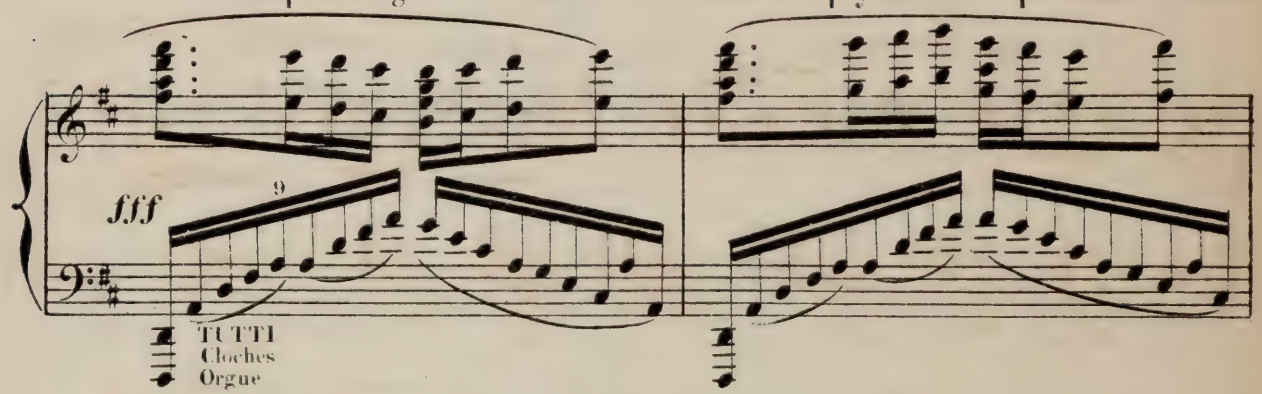


0.

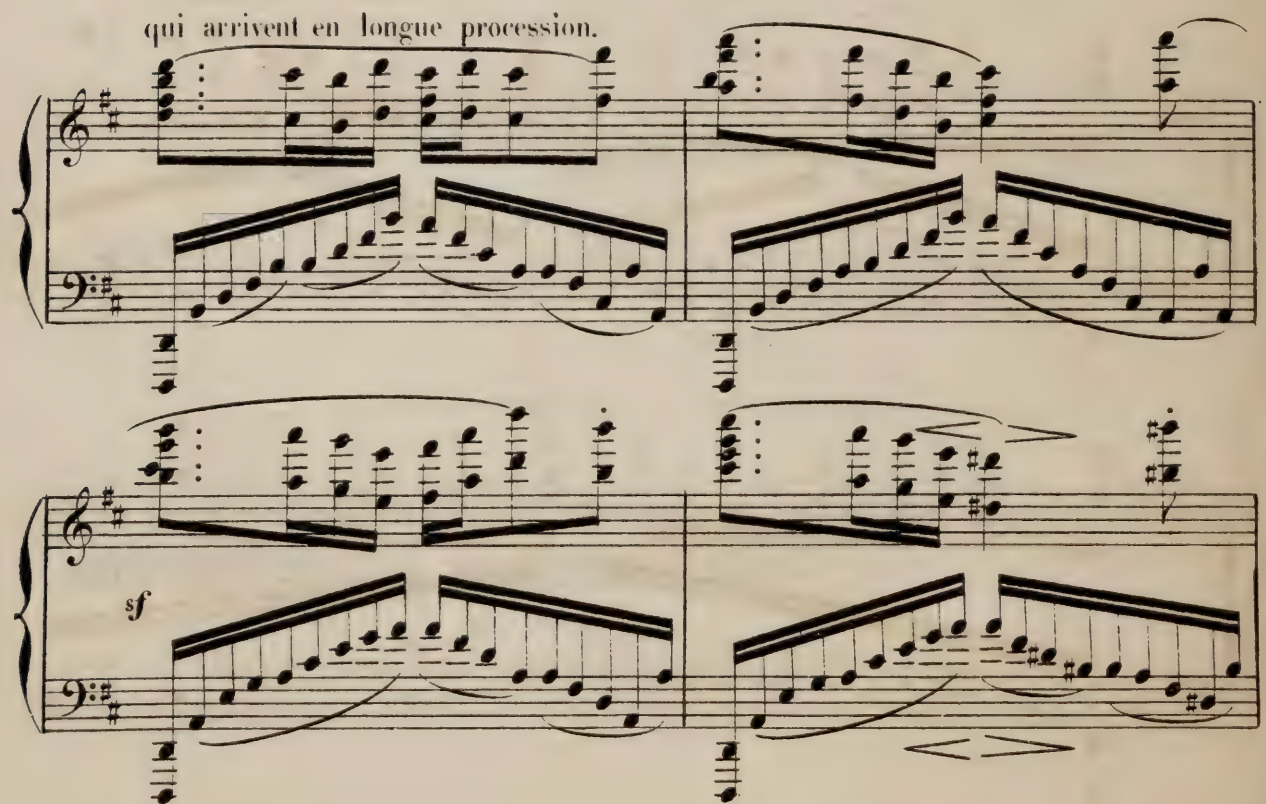
L'aurore commence à paraître.



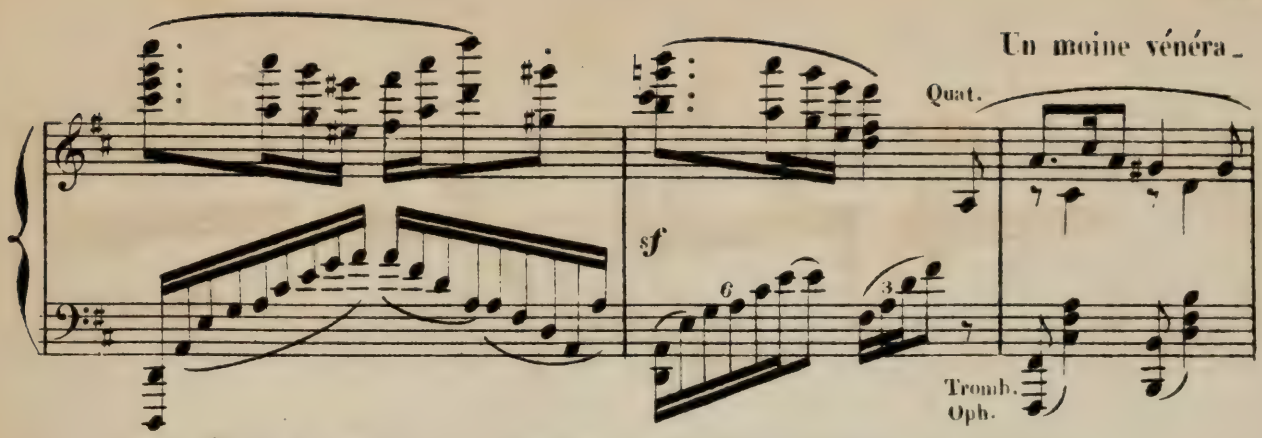
Une musique religieuse retentit : ce sont les paysans des paroisses voisines



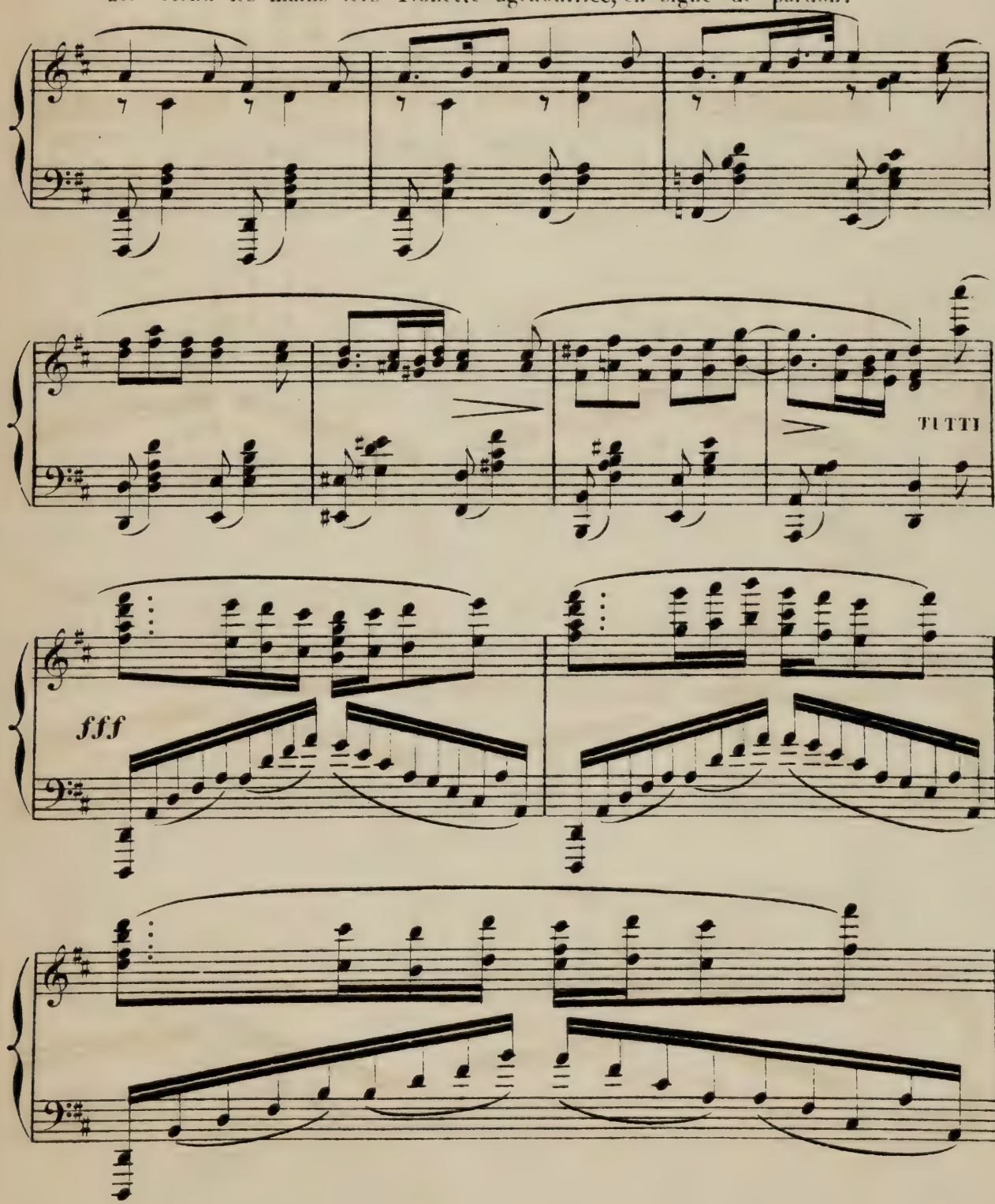
qui arrivent en longue procession.

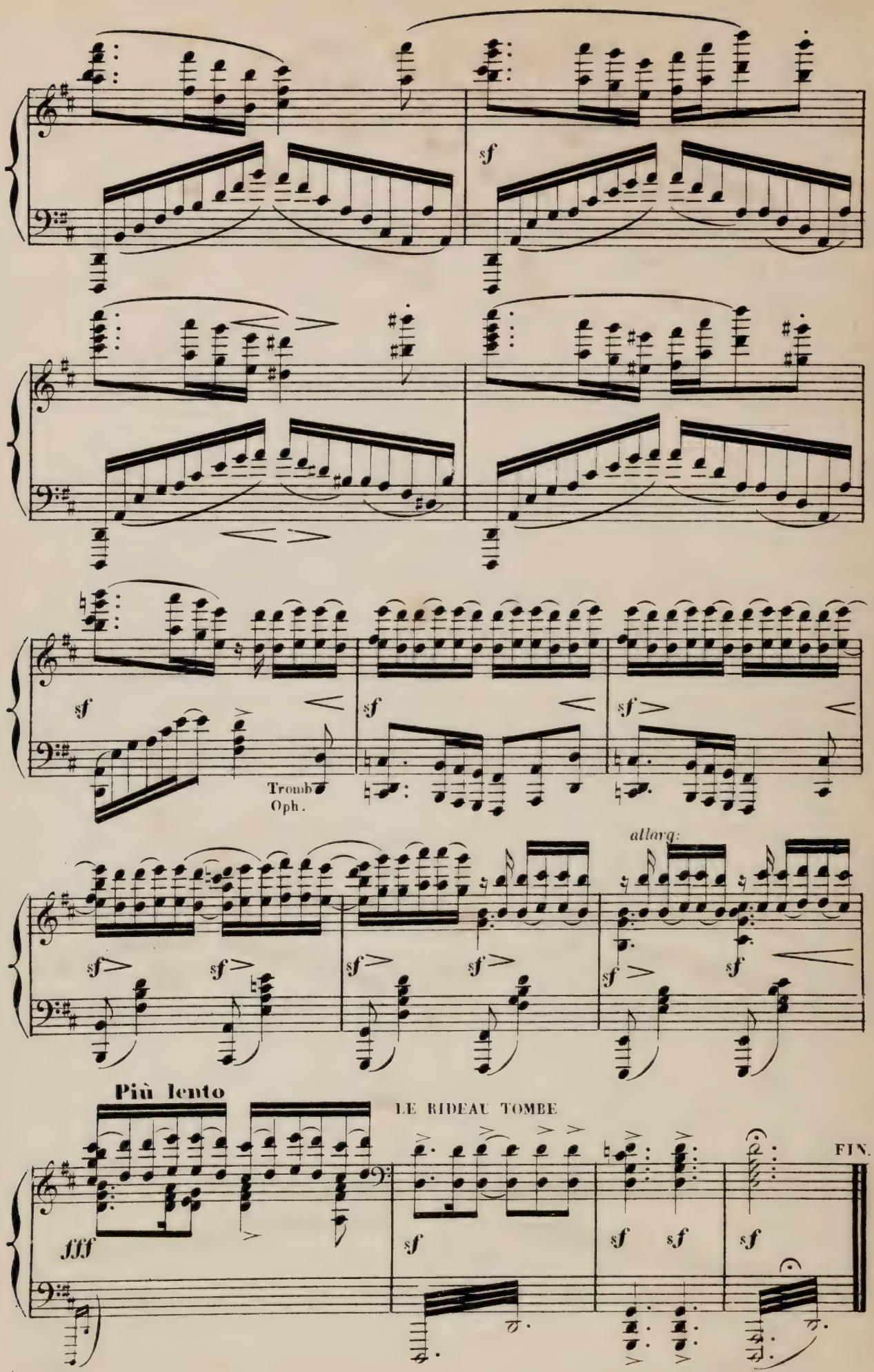


Un moine vénéra-



ble étend les mains vers Yvonette agenouillée, en signe de pardon.





L. PARENT, Grav. R. Rodier 61

Imp. Ed. DELANCHY Fbg St Denis 51 & 53.